

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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Landscape Goblet "Wildwood Dreams" by Stuart King

Photo by Charles Sharpe



Chairmans Notes

The Seminar is over for another two years but it was a hectic week after. It's OK getting all the gear together to take to the seminar including my personal luggage. It is a far different cry when you have to unpack everything and put it away – I hate it. It seems to take days before one is back to normal again. I give below my initial reaction to the seminar and I am sure there will be many other articles and pictures in the months ahead. One little anecdote that I picked up at the seminar was when I was speaking to one of the cleaners and I apologised to her for the mess. She replied 'Don't worry dear we have had worse and if you didn't make a mess we wouldn't have a job'

The Seminar

Apart from the incident on the Saturday night with Laura Ponting and the Worshipful Company of Turners, I and the rest of the committee think that it was one of the best seminars we have ever organised. There was a really good atmosphere almost every hour of the day that it was on. We had a problem on the Saturday morning with delegates having to queue for quite a long time for breakfast. It turned out that some staff had not reported for duty but it was fine on Sunday morning.

The use of a nearby building for lunches considerably reduced the amount of walking experienced in 2001. There was a choice of hot or cold food and it was of a high standard.

The Instant Gallery and Tony Boase Tribute exhibition was a joy to see and many compliments were passed at the

professional way in which we had displayed the work. We had previously purchased some tubes with tops in different sizes and along with the white tablecloths they really made the pieces on display look good.

The Banquet on Saturday night was a huge success. 240 people sat down to dinner and enjoyed a really good meal. This was followed by the award to Julie Heryet of the Tony Boase Award for the best piece in the Instant Gallery. Our guest of honour, Keith Rowley was presented with a plaque awarding him Lifetime membership of the AWGB for his outstanding contribution to woodturning. Reg Hawthorne was awarded the same honour for his loyal and dedicated service to the Association. Then came the surprise, I who was supposed to know what was going on, but Ray presented me with a lifetime membership. It was a great surprise and I was pleased and delighted to receive it.

Then came the auction with Len Grantham doing the honours. He did a magnificent job as our auctioneer and raised a record £3,283 for the Members Development Fund

Reg and his team did a marvellous job selling raffle tickets and they raised a record £2,015.

All in all a great weekend.

Special Mailing

You will have received through the post a while ago your members handbook and some other papers and letters. The members Handbook also incorporates the Members Development Scheme and we hope that it might encourage members to apply for these schemes. The incident concerning Laura has been firmly put behind us now and we look to the future.

As you will have read in that documentation it is the 400th anniversary of the granting of a Royal Charter to the Worshipful Company of Turners. Their celebrations for this event include an exhibition at the Pewterer's Hall to bring woodturning right to fore in the heart of London. It is a magnificent opportunity to boost woodturning as an art form and get the general public interested. We shall be involved with the event and will be displaying the fifty pieces chosen from this years seminar along with some other invited work. Alongside these celebrations are the competitions that you already have the papers for. I urge you to support them and hopefully you may win a prestigious medal from The Worship Company of Turners and a cash prize.

The future of the AWGB

What I wrote in my last chairman's notes has certainly sparked off a huge amount of response. This was the intention and it has made people sit up and take note. I have had many letters, e-mails and phone calls on this subject of apathy but no-one has said they would like to do something, they have all given reasons why they cannot. The problem is more acute at Branch level and unless more members are willing to get involved and help out, branches are going to find it tough to continue. Some of the suggestions, criticisms and advice is useful and will be taken on board and improvements made. Some of them will however take time to implement. In conclusion if I have, in some way, given the impression that the AWGB is collapsing around us, fear not, it is stronger than it has ever been.

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 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 Tony Walton (Address Opposite)

MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next edition of
Revolutions
31 October 2003**

Editorial

I have just returned from five days at the International Woodturning Seminar at Loughborough. It was hot and it was hard work but worth every moment. This was my first Seminar and I thought it was brilliant. The presenters were superb and the organisation was excellent. We were well catered for by the University, especially those of us wearing yellow badges that enabled us to get to the front of the queues when grub was being served. I had the opportunity to meet friends old and new and make contact with many people I had spoken to by 'phone or email over recent months. The atmosphere was friendly and I had the feeling that everyone was having a great time. We have had feedback from several demonstrators saying how much they enjoyed the experience as well. For those unable to make it, you missed a treat but for the price of a pint of beer a week, you could make it to the next one.

The subject of extensive decoration being carried out on turned work seems to be getting a lot of attention these days. We hear, in some cases, that up to eighty percent of the labour invested in a finished piece of work has been carried out off the lathe, be it carving, painting or some other form of surface decoration. Now whilst I am not opposed to this in any way, the question begs to be asked "is this woodturning" or should we be using another term to describe it more accurately? After all, if eighty percent of a wall was painted black and only twenty percent painted white, would we call it a white wall? Do we call it woodturning because that was the first stage in its creation and the rest

merely decoration of that original form or is it that we can't think of a more descriptive term that still suggests that turning was a fundamental stage in its development?

Do we want people to know that turning was involved in some of the sculptural pieces we see today because it is no longer easy to tell in the finished piece? It seems strange that if most of the work in a finished piece involves say, carving, why do we not want to include this skill in the descriptive term?

Is "wood art" a more apt name or is that too vague?

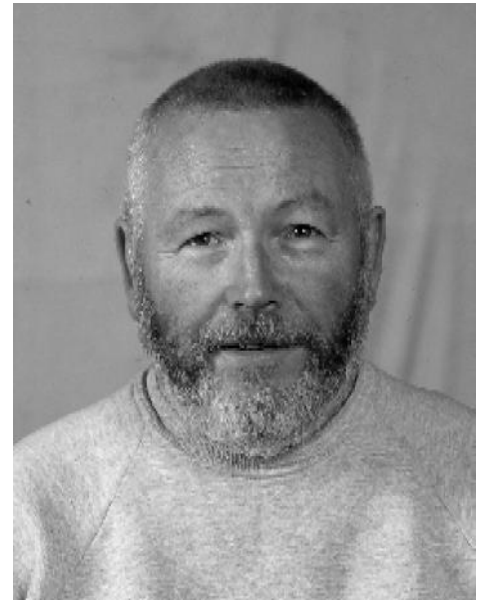
It would be interesting to hear your comments on this subject.

In an attempt to lighten my work load and possibly help me to get the next issue of *Revolutions* out on time, I have come up with a few ways of getting information to me more easily and in a usable format.

Typed letters/articles etc

If this is the only way of getting the information to me, I would like to see it in Times Roman, 12 point. This can then be scanned directly into the computer and the scanner can read this font easily thus allowing me to edit the information where needed.

The OCR (optical character recognition) software will not normally be able to read anything hand written as it gets confused with different handwriting styles. Bless it so anything handwritten has to be typed in manually by me and this can take some time.



Electronically (emails)

This is good provided that the files are saved as .DOC or .TXT files. This can then be loaded straight into *Revolutions* and any editing can be done there. Please don't do them in 'notepad' as this can be confusing to edit.

Floppy discs and CDROMs

These can be treated exactly the same as emails.

Images

I have the technology to scan in images from photographs and transparencies and will do my best to return them as quickly as possible, especially if there is a stamped addressed envelope as well!

Alternatively, images can be electronic namely disc or email. Please send images in JPEG format and no large images by email as it ties up the computer for ages.

If you are unsure about how to send any particular morsel of information to me, just ring or drop me an email first.

Bill Care

The Daniel Collection

Woodturning collector, Jonathan Cuff, has photographs of most of the instant gallery on his website.

To view this magnificent collection of work, log on to
thedanielcollection.com

For a CD showing these images and for images of the previous Instant Gallery,
contact Brian Partridge

Reflections and recollections

Lionel Pringle

There will no doubt be yards more of editorial in this edition of *Revolutions* about the 2003 AWGB International Seminar. But I thought that a few words should be said about this years Instant Gallery and its contents.

Before I say anything else, may I personally thank all those delegates, presenters and committee who together entered some 285 individual pieces of work into the Gallery. Without all of those participants the Instant Gallery simply would not have happened.

It would have been nice to have seen a few more pieces by some of the newcomers to Woodturning, but I guess there will always be those who feel their work is too inferior for such an assemblage. Believe me this is not the case, and for future reference will those people please note that the idea is to present their work so that other delegates, both

superior and inferior in capability, can pass on their comments in a constructive manner to those who are just starting out.

I personally think that the overall quality of the work presented in the gallery continues to rise, a lot of it is far from perfect, but I am sure those makers will have taken on board any criticisms and will undoubtedly make the necessary effort to improve.

The improved layout of the Gallery was commented upon favourably by a number of delegates and visitors. This was mainly due to a considerable investment in new display materials, which enabled the organisers to display a lot of the work to much better advantage. In fact, had the "Tony Boase Tribute Exhibition" not taken up the space it did we could easily have displayed 350 items. Hopefully this investment will be something that is on-

going and that our presentation will become increasingly more professional.

As a result of some hard work by Guy Ravine on the Associations behalf, more of the general public actually came and viewed the work during Saturday and Sunday than had done on the previous occasion in 2001. We had a spot on local radio and also had a visit from the local paper, and if anybody has a copy of any subsequent article I would be glad of a sight of it. What is more important, we even made some sales, which made some delegates very happy.

Once again a big thanks from the organising committee to the participants, we look forward to seeing you in 2005. But **do please try and get those forms in on time**, we may have to be far less lenient next time.

The tales of a DIY store part 2

by Bob Richards

Continuing with his experiences in a DIY store, Bob shares some of the questions he has been asked by members of the public. How about the person who came into the store and picked up a pot of ready mixed Artex and asked what pattern was in the pot. Then there was the man who bought a cordless drill and thought that when the battery went flat, he could still use it by plugging it into the mains.

I have also been asked if a set of drill bits came with an instruction book on how to use them and others that have asked how to fit the bits into an electric drill.

A classic was the customer who turned up in a Metro car to collect a bathroom suite asking if they came flat packed! We had a customer complain that they had driven into some security posts and should they send the bill to us as we shouldn't have put the posts up.

Some questions are fairly obvious such as what they should water some plants with that they had just purchased and was construction timber kept in the builder's

yard.

Some of my favourite people are those that come into the store as a couple and when they have decided what they want (usually something heavy), the man goes and sits in his car so that the staff have to load the trolley for the lady.

One of the products that we sell is called an 'instant barbeque' which consists of an aluminium tray filled with charcoal (ideal for picnics). The picture on the front of the pack shows the food cooking nicely but a man came in to complain that when he went to use it, there was no food in the pack. When we explained that the picture was just to illustrate the barbeque in use, he said he would go home and take the other one he had purchased out of the freezer. We also had a complaint from someone who had spent a week removing the 'packaging' from around a hot water cylinder. When we explained that he had just removed all the insulation, he demanded a replacement.

We recently had someone complaining that

the electric tile cutter they had bought would not cut through any tiles, it was only burning the surface of them. When asked how much water they had put in the accompanying trough, they replied that he thought that the trough was for collecting dust. When asked "how much water should be in the trough", we suggested that he should refer to the instruction book but he said he couldn't do that as he had already thrown the book away as he never read instruction manuals.

A couple said they were experiencing problems getting cord for their strimmer and when we asked what model it was, we were told it was a Black and Decker Flymo. We explained that there was no such model, they became fairly irate and after a lot of searching questions, it transpired that they had bought the machine from Asda as an 'own brand' model.

You wonder sometimes if some of the

continued on page 6

Demonstrations around the clubs

East Surrey Woodturners

present

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: 01 788 81 0431

West Midlands Woodturners Association

Full day demonstration by

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

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.

The tales of a DIY store

questions are just to wind you up such as 'if they fitted a nail into the chuck of a hammer drill, would it hammer the nail into the wall'. Another said could she order a special set of taps because the ones on display had the hot and cold taps reversed to the ones she had at home. I have even been asked if a paint we sell called 'Everwhite', which as the name suggests, is a white paint that is supposed never to yellow, can be obtained in other colours.

Finally, we have a large banner showing the range and styles of house numbers and name plates. One of the pictures is of a slate with the words "Please ring for attention". When asked by someone as to where the bell was, I pointed out that it was just to illustrate the style and lettering that could be purchased. I can only guess what they might of thought of the sign next to it that said 'Primrose Cottage'.

I have received this plea from Richard Webb who has relocated to another part of the country and wants to either join a local club, which looks as though it may be difficult, or even be willing to start a new Branch if there is enough interest.

I recently moved from Essex to a house at Lea, Herefordshire.

Actually, we are four miles from Ross-on-Wye and twelve miles from Gloucester on the road between, just over the Gloucester/Herefordshire border, right on the edge of the Forest of Dean and close to the end of the M50.

I had firm ideas of joining a suitable branch of the AWGB, but now find that the nearest two are some forty miles away, mainly by motorway, in Avon and Bristol or Worcester. Taking the latter as the better journey, I find that they are running a waiting list with no hope of membership before next year.

Talking to the present Secretary, he felt that the journey was too much for the attractions

offered by Worcester Woodturners

There appears to be an alternative by starting up a local branch if there is sufficient demand from local woodturners.

I can probably advertise in the two or three local tool suppliers but that will only put me in contact with the odd person willing to contact me

Would any interested parties please contact me

My details are as follows:

Richard Webb

Mima

Lea

Nr. Ross-on-Wye HR8 7LH

Tel: 01989 750703

email: richardwebb@bigfoot.com

A new AWGB Branch?

"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
email: janetm@thegmcgroup.com



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

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

Too young to be taught woodturning?

I recently received this letter from Keith Fenton regarding his son. With all the current attention there is regarding the lack of woodturning within our education system, I felt that people would be interested in the story.

Dear Bill,
I thought that readers might be interested to hear of my son Ian's recent experience. Ian has been actively woodturning for about 18 months, is a member of the AWGB, the Gloucestershire Association of Woodturners and the Heart of England Woodturners. He has been fortunate enough to be granted a scholarship by the AWGB, which has provided him two days one to one professional tuition. In addition, the GAW has provided an additional bursary which will enable him to receive a further four days individual professional tuition. Following his AWGB scholarship experiences, which will no doubt appear in *Woodturner* in due course, he was even more enthusiastic about turning. His chosen instructor was Chris Eagles who also teaches at an evening class at the nearby Gloscat (Gloucester) college. Having made progress with Chris and discussed the course with a current pupil at a recent GAW meeting, Ian decided that he would like to enrol. We discussed this with the tutor and he was encouraging.

Ian is a mature thirteen years of age and is capable and experienced in operating safely any machinery he is likely to encounter on the course. His experience may be more than some of the older students, new to turning.

My wife visited the college and tried to enrol Ian on the course but was informed that a pre sixteen years of age youth cannot enrol on any course as they are not insured. This was despite the college literature pronouncing "*Gloscat is committed to providing equal opportunities to learn, regardless of gender, age, race, disability, ethnic or national origin*". It seems that you cannot be too old but can you be too young? Ian attends a community school with technology status, the technology department still possesses a Graduate lathe. Ian may have the opportunity to use it in his final year subject to his chosen project having a suitable turning theme and the requirement included within it. The

available time will be limited and the opportunity to develop skills all too short. I doubt if anyone introduced to turning in this environment would have sufficient time and teaching supervision available to develop the skills needed to turn alone. Having spoken recently to a disillusioned Head of a school Technology Department, I understand the teachers' frustration. The curriculum is designed to enable and ensure that pupils sit and pass as many exams as at high a grade as possible. As the teacher said, he started teaching the subject to teach pupils how to make items and develop practical skills that will encourage them to progress in the subject later in life. How many adults reverted to woodwork or metalwork as a hobby attracted back from memories drawn from school? This can't happen to the current generation. It seems that the Government appears to want to increase the focus on vocational training with efforts made to talk up the need to introducing skills based training into schools as an alternative to totally academic studies.

It seems wrong that a keen young man is unable to gain further experience in what could develop into a lifelong relationship and love of woodworking due to what appears to be a short sighted and inflexible induction policy.

There needs to be a co-ordinated effort and approach to teaching and training woodturning. Ian has received 100% support from every woodturner he has encountered at many club meetings, national shows and wood related events.

If we want other youngsters to experience the lifelong joys of working with their hands either as a hobby or later as a trade, then we must change our approach now.. Perhaps the schools and colleges supported by the Government should review their current attitudes and put vocational training back on the menu?

I wrote to the college expressing my disappointment at their decision, making the above points and asking that they reconsider their position.

I have received a reply today:

"In addition to serious insurance issues, there are also issues around teaching under sixteen's with other adults which would result in us having to double the staff in the class. In

addition to the above, the majority of funding comes from the Learning and Skills Council who are not allowed to fund students under the age of sixteen. We would not therefore be able to claim the appropriate course funding for your son which would be very expensive for this type of course.

For all of the reasons stated above, it is not possible to admit your son to the course."

I would leave readers to make their own judgement as to the validity of the arguments in support of not training youngsters.

My final point is, do we want to see young people having the opportunity to learn the skills associated with "craft work"?

Metalwork, woodwork or any aspect of associated interest that may later support a hobby or trade such as mechanics, engineering, welding, electrical or plumbing work etc. Historically, many of these trades will have drawn their apprentices from an early introduction into the subject gained at school. This avenue doesn't exist for the majority of youngsters.

If we want this to change then we must be vocal and active in supporting young people and involving them in our chosen field.

Yours sincerely

Keith Fenton

It makes me wonder where the funding came from when I did woodturning at school at the age of thirteen. I don't remember insurance ever being discussed either. Does that mean we were not insured in those days?

It seems that the AWGB and local clubs seem to be able to get over these problems and help kids realise some of their ambitions to be involved in woodturning yet our education system seems unable or unwilling to help.

If I am to believe all I hear, carpenters and joiners are as rare as the proverbial rocking horse droppings these days as well as plumbers, painters and decorators and all the other unfashionable jobs.

Since apprenticeships don't seem to be around much these days either, where are our skilled tradesmen coming from in the future? - Ed

Letters to the editor

Dear Bill,

I was delighted to read your editorial in the June issue, No 65 of *Revolutions*, in particular your comments with reference to the 'decorative' recess in the bottom of a turned item.

When I was taught by Stephen Cooper some ten years ago, the first bowl I ever turned had a recess. Since then, the majority of those I've made have also had the recess. Recently at a club meeting, a long standing member said to me "you will never win a competition with a recess in the bottom of a bowl". I entirely endorse your arguments and would challenge anyone to give a good and valid reason for removing the recess. Incidentally, it has never stopped people from buying my work and the recess provides a neat place to put the date, name of the wood and my name.

The article by Brian Hollet was very interesting and thought provoking. I have often been told that I should minutely plan any project and then carefully choose the wood before starting turning. Perhaps I'm an 'odd-ball' because I never do that. For example, if I decide to make a bowl, I pick up a piece of wood that looks interesting and put it onto the lathe. I have no idea what the design will be – it just evolves, as stated by Brian – from my mental design studio and from what the wood tells me, which is why I prefer to use yew, laburnum or spalted beech and spalted sycamore. The whole enjoyment to me is seeing a design which has evolved whilst in the making.

Yours sincerely

John Harris (Membership No 6785)

Good for you John. This is what hobbies are all about. If you enjoy seeing the piece develop on the lathe rather than starting with a specific plan in mind, then keep doing it. – Ed

Dear Sir,

I have often said that woodturning is not a hobby but a disease. Having had the fortune to win a scholarship to the 2003

AWGB Seminar at Loughborough University, I now know that this disease is highly infectious.

I was staggered not only by the setting in this wonderful university and in awe of the scale in organising the event, but the wonderful camaraderie and fellowship of both members and international demonstrators and especially the extremely high standard of the members work exhibits.

Added to all this was the tireless hard work by all the committee members in making sure the smooth running of the seminar throughout the weekend. I was particularly impressed with the high level of hospitality shown by the university and catering staff who pandered to our every request.

I have returned home wondering what one can do to follow such a wonderful event, but with an added enthusiasm to endeavour to improve on my own woodturning skills and to project the wonderful work the founders of the AWGB have set in motion by working at grass roots promoting the association at club level.

Yours truly

John Witham
(Chairman – North Warwickshire & Hinkley College Woodturners Club)

Dear Editor,

To all your readers who, like myself, may have enjoyed the excellent spares and after-sales service offered by Metabo on behalf of Electra-Bekum; a warning. Following the arrival of a new Customer Service and Logistics Manager, all that has changed. I recently rang to order some spares and accessories for two of my machines, and met with the usual courtesy and helpfulness from the staff in their spares department. In no time they had located the part numbers, including that of my ancient but well-loved pull-saw, and were about to take payment details when they realised that although a previous customer on their books, I was not myself a dealer. I was advised that due to a

recent change in Company policy, I would now need to go through one of their distributors.

Consequently, I contacted a distributor I know, who had to then order the same parts from Metabo, who then despatched them to him, to arrive next day. They in turn sent them out that night, via Securicor Omega for next day delivery. (That they arrived at my shop by taxi nearly a week and several phone calls later, is another story. Well done Securicor, and I still await the outcome of your investigation!)

I wrote to the new Customer Services and Logistics Manager to record my sadness at the demise of a good after sales service. I pointed out the time and ecological implications of sending parts across the country twice, incurring twice the handling costs in real terms, and twice the paperwork, and more frustratingly for me, at least twice the down time for my machines.

His reply ignored the above points, and the telling line for me was "a Company can only survive if it contributes value to the shareholders". No mention of service to the customer, and now, some three weeks later I am still awaiting a reply to, or even an acknowledgement of my response to his letter.

What price customer service Mr. Jones?

Reg Ball, Turnstyle, Hopton.

Dear Bill,

As a corporate member of the Association of Woodturners of Great Britain, I am always pleased to receive my copy of the *Revolutions* newsletter, interesting content and well written.

In the June 2003 edition, I read with interest on page 8, the 'build your own budget dust extractor' article with some reservations, not for what it said but more for what it did not say.

Health is a very precious commodity, the system described by the writer, Mr Don

Continued on page 16

The 9th International Woodturning Seminar 2003

A perspective by Bill Care

AS everyone must now be aware, the 9th International Woodturning Seminar was held at Loughborough University from the 8th to the 10th August 2003.

That is for the delegates!

The committee, including myself, were there at 11 am on Thursday the 7th August ready to get everything set up for the weekend in the James France Building.

This entailed unloading all the necessary bits and pieces that were needed by the demonstrators such as extension leads, safety equipment, a compressor, glues, abrasives and a million other things that experience told us that would be needed.

Then there were those lathes.

My but they are heavy on a scorching hot day. We then had to assemble all the screens and position the tables for the Instant Gallery and the Tony Boase Tribute collection. We finally gave up at about 6.30pm giving us 30 minutes to get back to the accommodation, showered, changed and back to the dining room for 7.00pm. After a welcome meal and a visit to the Students Union bar afterwards, I finally crashed into bed at around 11.30pm.

Up for breakfast at 7.30am on Friday morning and by 8.00am, some more heavy lathes were arriving along with ancillary equipment and the trade stands were beginning to set up. By mid morning, the pieces for the Instant Gallery were beginning to arrive – all 285 of them! These had to be unpacked, booked in and arranged on the tables. Presenters were arriving and they needed a hand to unpack their vehicles and get their demonstration areas set up for the first demos that afternoon.

Lunch was from 12.30 to 1.30pm and at 2.00pm, the Seminar was officially opened by Mike Dennis and Ray Key. The presenters were introduced to the 176 delegates packed into Lecture Theatre 1 (thankfully air conditioned) and the invited guests. Each of the presenters had the

opportunity to present a slide show to the delegates to give everyone a bit of background information. The Irish Woodturners Guild were represented by



Setting up the Instant Gallery

their President Emmet Kane and Chairman Felix McCoy and John Mills as President of the South African Association of Woodturners. The Worshipful Company of Turners were represented by The Master, Andrew Mayer, the Secretary Malcolm Cobb and Rob Lucas, Chairman of the Howe Committee.

The first six demonstrations were from 3.45 to 5.30pm with cameras being operated by committee members and featured the four



Scott setting up the Tony Boase pieces

overseas presenters Jacques Vessery, Hans Weisflog, Christian Delhon and Mike Mahoney with Stuart King and Laura

Ponting from the British contingent.

I chose to act as steward in the demonstration by Christian who made a star in a sphere, the sphere being made just

by eye (and a gouge) with no measuring of the curve!

The problem was always going to be which demo to watch as there was such a diversity of work being done you would not want to miss any of them. At least if you were operating the camera, you probably had the best view!

After a buffet reception in the evening, the Guest of Honour, Keith Rowley, opened the Instant Gallery to the delegates. One of the perks of being on the committee was that as a

yellow badge holder, we were able to get to the front of the queues for meals as we had to get back to the Main Hall as quickly as possible to ensure the next demonstrations were set-up and ready.

Saturday morning saw me ambling up to the front of the queue for breakfast at 7.30 amid good humoured mumblings from all those already queueing and by 8.00am we were ready to go again with the first session starting at 8.40am.

With six demonstrations going on at once, some chose to flit from one lecture theatre to another so as not to miss anything but with the demos only lasting for about 80 minutes, that couldn't have been easy.

It would be impossible to describe the content of all the demonstrations but all the main demonstrators were performing during the morning and there were also one slot demonstrations by Julie Heryet, Des Delelsky, Emmet Kane and the Gleadells, Pat and Dennis.

The buffet lunch was held in the Brockington Building next door so walking to lunch wasn't too frantic.

At about 5.00pm, Ray Key, Jimmy Clewes and Jacques Vessery gave a critique on the instant gallery and selected fifty pieces that would be displayed at other shows over the next twelve months.

continued on page 12

Chelmer Valley raise £2068 for Air Ambulance

By Brian Partridge

At long last its all over, the monies are counted, thank you letters written, only this piece to co-author with Brian and then we can put our feet up and go back to being a normal club until 2005. The events leading up to the show are just a blur, but here is our account of what happened.

Preliminaries

Three preliminary events took place before the day of Turn Essex 2003 to further the advertising but at no cost to the club:

- (a) A three-week sale of work in the foyer of our Civic Theatre.
- (b) A one-week photographic display of our members works at the entrance to the Library.
- (c) A one-day display of the raffle prizes and sale of raffle ticket to the public in the Meadows Shopping Centre. The local media were also supportive of our efforts; the secret is to feed them with sufficient information about the club and the event well in advance. The Press also welcome a good photo opportunity; club nights are the best time to invite them. Again the reports were at no cost to the club and we managed to get:
- (d) A 12-minute live interview on BBC Essex who also broadcast short adverts for the event in the preceding days.
- (e) A 2-page spread in the weekly Essex Chronicle arts magazine 'GO'.
- (f) A photograph and short write-up in the Chelmsford Weekly News which is a free paper. However, we had no success in getting the regional television stations to attend the event.

The Main Event

An early start at Rainsford High School to try and get signs posted and the halls marked out before the early bird clubs and traders arrive; with chalk and masking tape



on the floor we make it, just. Fortunately there are separate doors for the clubs and traders so the unloading and setting up go without too many hitches. There are plenty of club members around to help when needed, special thanks to those who got the tea and coffee bar off to an early start, we are a thirsty bunch. Preparation of the lunchtime food is under way in the kitchen.

The following branches took part, Chelmer Valley, Suffolk Essex Cambs Borders, Colchester, West Suffolk, East Herts, Suffolk Midcoastal and Thameside. The Essex Branch of the British Woodcarvers joined us with a superb display, and Christine Witham demonstrated her pyrography skills. Picture 1 is a view of the exhibitor's



hall.

Not quite opening time, the car park attendants, doorkeepers and guides take their places and we wait to see if the public

will come. A quick wander around the halls and it already seems busy; woodturners are a sociable bunch and they are visiting each other's stalls, chatting, and looking for the best bargains in the traders' hall. The competition tables are filling up with some excellent turnings. It was a wise decision to invite independent judges; in due course Lionel Pringle and Mark Baker arrive.

The competition for the Chelmer Valley Trophy was for the best display of members' work laid out on a 4ft x 2ft table. The competition pieces were of a very high standard and the judges had a very tough time making their decision.

At last its opening time and our first paying visitors arrive. They buy raffle tickets, something from the Air Ambulance stall and then disappear into the halls. Mid morning and the first shift from the car park return with good news, we are already using the overflow car park. Not quite time to breathe a sigh of relief, but its looking good.

The photographer from the Essex Chronicle arrives and is taken to see part of the Gary Rance demonstration before touring the halls. Gary gave a superb demonstration throughout the day using an Apollo Professional lathe that was kindly loaned by Barry Beck of Apollo. Another visitor is Thunderbird Kirsty from Essex FM to give a live link advertising the show. It's only a short mention but it may draw more visitors for the afternoon and it's free!

Lunchtime and a steady stream of turners and visitors take advantage of the excellent value Ploughmans lunches and sandwiches. The food sells out just before the 2 pm closing time; no leftovers this time! The bar is also well attended. At 2 pm the tea and coffee stall starts selling the cakes made and donated by members wives. Word gets round that 50p buys tea and cake and they

are soon sold out. Fortunately there are still some packs of biscuits left.

The result of the competition, which Mark and Lionel judged in the morning, is awaited. A whisper is going round the Thameside have won OUR trophy. Oh well, we will just have to win it back next time. Picture 2 is the Thameside table showing the standard set by them.

Its 4pm and Charlie Day, our Chairman, graciously presents the trophy to our nearest rivals, Thameside. The draw for the raffle takes a while because there are 37 prizes. Thanks to everyone who took the trouble to turn and donate a piece; Picture 3 shows the first



prize made and donated by Cyril Beehag. Finally, cash donations and an auction of pieces donated from the hall help to further swell the cashbox.

At last it's over, nearly 500 people came through the door. Time to pack everything away and return the halls to their condition when we arrived. Everybody lends a hand and we're soon on our way home to slump in a chair and recover.

Sunday dawns and we realize that there is still work to be done. Cars to be unpacked, the money to be counted and bagged ready for the bank, the accounts to be resolved and a myriad of thank you letters to be written. So, was it worth all the effort? We raised £2068 for the Essex Air Ambulance on the day with possibly more to come; the answer must be Yes.

The one-slot presenters

At 7.30pm, the banquet, presentations and the auction kicked off. After a great meal, Lifetime membership of the AWGB presentations were made to Keith Rowley, Bill Jones and Reg Hawthorn for their contribution to woodturning and Julie Heryet was presented with the Tony Boase Award for the best piece in the Instant Gallery. Mike Dennis, (the man who thought he knew everything that was going on) also received an award, much to his surprise.

Then came the auction with Len Grantham taking the stage as auctioneer and managing to raise a staggering £3283 to go into the AWGB Development Fund.

The demonstrations began on Sunday morning at 8.45 with a 'traders showcase' straight after lunch and the final set of demonstrations finished at 4.25 that afternoon.

Mike Scott filled in for Laura Ponting in the last session of the day and everyone met in the main theatre at around 4.30 for the raffle draw and the final wind-up session. The raffle sellers, led by an extremely enthusiastic Reg Hawthorn who would stoop to almost any trick to sell more tickets, finally raised £2015 to go into the AWGB's seminar fund.

Thanks were given to the presenters and organisers for a fabulous weekend at which everyone seemed to have had a really good time.

Sunday night was a time for the committee and presenters to wind down and have a relaxing evening together after the rigours of the weekend and at the end of dinner, a



Des Delelsky (England)



Emmet Kane (Ireland)



Julie Heryet (England)



Pat and Dennis Gleadell

cake was presented to AWGB Treasurer Mike Morley to celebrate his birthday. Some of the presenters got away on the Sunday night but most stayed for breakfast on Monday before finally making their way

home. Most of the committee eventually got away mid Monday morning, looking forward to a couple of restful days to recover.

The Presenters



Alan Batty (England)



Jimmy Clewes (England)



Christian Delhon (France)



Melvyn Fermager (England)



Tobias Kaye (England)



Stuart King (England)



Mike Mahoney (USA)



Laura Ponting (England)



Jaques Vessery (USA)



Hans Weisflogg (Germany)

Selected 50 pieces 2003

	Name	Description	Timber
1	Charles Aldridge	Tazza	Laburnum
2	Dave Appleby	Closed Form	Maple
3	Nick Arnall	"Simple"	Eucalyptus Burr
4	John Berkeley	"Apple" Box	African Blackwood
5	Rod Bonner	Spinning wheel	Iroko & Ivory
6	Michael Brookes	"Double" Screw Top Box	African Blackwood
7	Ian Clarkson	Vase	Cypressus
8	Christian Delhon	Spike Star	Box
9	Desmond Dezelsky	Off Centre Lattice Bowl	Laburnum & Sycamore
10	John Edwards	Screw-top Box	Cocus Wood
11	Keith Fenton	Vessel	Sycamore
12	Melvyn Firmager	Vessel	Walnut
13	Richard Forgan	Bowl	Ash
14	Margaret Garrard	Pedestal Bowl	Oak Burr & Cherry
15	Dennis & Pat Gleadell	"Swirls"	Ash & Sycamore
16	Reg Hawthorne	Form with Spiral Cut Out	Sycamore & Ebony
17	Anne Hayes	Ladderback Chair	Olive Ash
18	Julie Heryet	Hollow form	Sycamore
19	Arthur Hickson	Lattice Vase	Cherry
20	Derek Holdaway	Hollow Form	Masur Birch & Ebony
21	Simon Hope	Platter	String Bark Burr & Jarrah
22	Paul Howard	Pair of Candlesticks & Snuffer	Yew, Sycamore & Bubinga
23	Phil Irons	Ceremonial Bowl	Birch Ply
24	Tobias Kaye	The Kiss	Ash
25	Simon Keen	Pierced Bowl	Ash
26	Ray Key	Flavours of the Orient	Assorted
27	Adrian King	Executive Toy	Bocote
28	Stuart King	Landscape Goblet, "Wildwood Dreams"	Sycamore
29	Carlyn Lindsay	Box	Sycamore & Veneer
30	Mike Mahoney	6 Piece Set	Box Elder
31	Lofty Marshall	Goblet Box with Off Centre Stem	Birch Ply
32	John McKay	Tall Object	Pine, Sycamore & London Plane
33	John Mills	Bowl	Red Ivory
34	Gregory Moreton	Natural Top Bowl	Monkey Puzzle
35	Eddie Morgan	Bowl	Pink Ivory
36	Mike Morley	"Waves"	Sycamore & Mahogany
37	Brian Partridge	Plate	Poplar Burr
38	Laura Ponting	Rusty Tripod Bowl	Ash
39	Keith Rowley	Bowl	Macassar Ebony
40	Mike Scott	Caverns	Brown Oak
41	Bryan Scott	Vase	Yew
42	Charles Sharpe	Shallow, Wide Rimmed Bowl	Rippled Myrtle
43	Dennis Spurgin	Segmented Plate	Walnut
44	Leslie Thorne	Bowl	Ash
45	Jacques Vesery	The Endless Wait	Swiss Pear & Amboyna Burr
46	David Wardingley	Shallow Dish	Sycamore
47	Hans Weissflog	Lens Shape Box	African Blackwood & Boxwood
48	Martin Whitby	Footstool	Walnut
49	Tony Witham	Wall Plaque	Gum Burr
50	Maggie Wright	Lidded Vase	Spalted Beech

Shots from around the Seminar



Jacquie, mid critique



Len Grantham in full swing



Julie doing her bit



Mike Morley's cake



Julie and Jacquie



The only cool place in the building



Ray and Keith



Bill and Keith



Phil Irons taking phone bids at the auction



Reg and Mike



The presenters

Letters to the editor...

Cording, I am sure functions very well and certainly hits the price point in terms of budget, however, people should know what the actual filtration level is within their workshop.

The dangerous dust is the fine stuff; particles of 5 microns and below pose one of the biggest long term potential health hazards in the workshop. The Microclean unit has been marketed for some time and is stated that it uses a G4/EU4 filter media which the manufacturer quotes as offering 95% arrestance of dust down to 1 micron. The G and EU filter specifications are a standard within the filter media industry and the actual spec is "Average arrestance % synthetic dust >90%" and with "Approximate particle size at which average efficiency >90% (5 microns)". The reason for writing to you is not to criticise another manufacturer or their products but to bring to the members attention that they could be under a

misapprehension as to the effectiveness of their dust control system, they might actually be doing more harm than good.

Yours faithfully,

Paul Hendry-Smith

Camvac Industrial Vacuum Cleaners

Club seeks new home!

The Peterborough based club, The Village Turners, is looking for a new home as from January 2004.

The club meets once a month and needs space for around 20 members on average with room for a lathe and adequate power.

If you have a garage or other suitable premises, their club secretary Brian Norris would be glad to hear from you.

Brian can be contacted on:
Tel: 01832 273973 or
brian@norris335.freemove.co.uk

Turnstyler for Timber

**Fresh Sawn - Air-dried & Kiln-dried in most English Timbers
A Good Selection of 'Exotics' in Bowl Blanks & Squares**

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**Mail order service for 25-50 Kgs bags of blanks at very cheap rates
Possible free delivery dependent on quantity ordered**

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For Sale

Carba-Tec MkII lathe
variable speed
complete with table stand, running tail
centre and assorted centres and toolrests.
with handbook £185
Contact: Richard Haynes
Tel: 01 354 657087 (Cambs)

Due to ill health contents of workshop for sale

Myford Mystro II lathe with variable speed
mounted on floor stand

Delta bandsaw model 28-185
Bench mounted with 3 inch depth of cut.

Creusen slow speed wood turners twin
wheel grinder with Tobias Kaye system, jigs
etc

Rexo DP250A Pillar drill (bench model)

Axminster 4 jaw precision chuck and
Supernova chuck, both with various
accessories

50 assorted hand tools

Microclene air filter

Trend Airshield respirator (2 battery model)

Quantities of wax, polishes, glue, 180-400
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Double height bench

15 woodturning books

12 woodturning videos

All to be sold as one lot
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For further information, contact:
John Wyckham Tel: 01 747 855615
(Dorset)
Buyer to collect

Large house and woodturning studio

Modern Cotswold house.

Lounge, dining room, kitchen, utility,
cloakroom, four double bedrooms – master
on-suite, family bathroom, integral 3 room
business area suit gallery/sales, large double
garage/studio insulated and heated, fitted out
for woodturning hobby.

(Equipment can be purchased at valuation)
Single garage, parking for nine cars,
South West facing level garden.

Price £348,000 plus equipment at valuation

for further details, contact:
Hilary and Michael Stratton
Tel: 01 386 438418

Appollo Woodstyler lathe

16 inch swing, 36 inches between centres
complete with purpose built bench.
Includes precision chuck with several jaw
sets and screw chuck.

Price £300.00

For further details, contact
Charles Sharpe on
01953 788594

Diamond heavy duty fretsaw
20 inch capacity with flexible drive take off
Hardly used
£190.00 (buyer to collect)
contact Derick on 01455 273315
(between Coventry and Leicester)

Wanted

3/4 mini jaws (JA03) or 'A' jaws (JA06)
for Multistar duplex chuck
Contact Vaughan Hammond
Tel 01 786 880503 (evenings)

Shavings

Coombe Abbey Woodturners now have a
new Chairman, namely
Colin Pack
1, Pike Close
Burbage
Hinckley
Leicestershire LE10 2NU
Tel: 01455 17230

The Honorary Secretary of the
Worcestershire Woodturners is now:
Mrs Kate Price,
169 Birmingham Road
Kidderminster,
Worcs., DY10 2SJ
Tel: 01562 741484

MULTISTAR IS BACK

Good news for the many thousands of users
worldwide. After the withdrawal sometime
ago by the new American owners of
Record Power Tool from the takeover deal,
the original founder of the company has
undertaken to re-launch the product
range. Sadly missed by all whom had
experienced the benefits of their high
standards of manufacture and innovative
design, the new range promises to maintain
the same independent approach, and
perhaps more importantly to many users,
compatibility with existing
products. However, this has not stopped
them bringing more original thinking to the
table, and the new product range has
started off with some interesting
developments in live centres, and their
Marlin interchangeable driving
system. Currently Duplex Chuck production
has also been re-started, again with some
new thinking, and following this it is
planned to phase in Titan & Micro Chucks
by about the end of this year. See their
advertisement on page ?????

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.

Design revisited

By Brian Hollet

Brian Hollett continues with his personal, and refreshing, take on design by looking at a few of the many ways woodturners can make their projects desirable to as wide an audience as possible.

Last month, regular readers may remember, I spoke about the 'learned' tastes of a woodturner's intended market (I use the word in its loosest sense to include intended owners who will not be expected to part with money). In this second article I will put that knowledge into practise by examining a few golden rules that have been handed down to us by generations of artists and craftsmen and a few thoughts of my own.

Golden Thirds

It was the ancient Greeks, I believe, who first discovered that the human eye has a natural affinity with objects and images that divide comfortably into three. Artists, designers and craftsmen have been putting the knowledge to good use ever since by placing their major features in the area that has become known as the 'Golden Third'. How many horizons are exactly one third from the top or bottom of fine pictures? How many eye-catching objects, be it Mr Constable's hay wain or Mr Kelloggs surname, just happen to be one third in from an edge. Take a minute out from reading these words and look about you. See how many objects, pictures, adverts and cereal packets you can see with their major feature so placed. As woodturners we would be fools not to make full use of this affinity by dividing our work at the one-third mark, just like the artists before us.

Thoughts on Spindles

This is where the golden-thirds rule really comes into its own. The main feature (usually but not always the greatest diameter) of a spindle or part thereof, should be positioned at the one-third mark with it's supporting elements getting smaller as they move away. Keep the shape of a high (or low) waisted diamond in mind and you can't go wrong.

Spend time studying the hundreds of examples of commercially turned furniture legs in pubs and restaurants (preferably as you drink your first pint not your last!) to

see spindle design at its best, and its worst. Study both types closely, because nothing is ever all good or totally bad. Challenge yourself to find one good thing and one dreadful one from both types and you will be well on the way to discovering the reasons for the differences. This will broaden your perception and encourage your own design skills to grow.

In your study of chair and table legs you are likely to spot an apparent anomaly. The stretchers between the legs often abandon the thirds rule and position their major element slap in the middle. This is because spindles that spend their lives in a horizontal position seem not to have read these words – and be better off for it – and I have to admit I don't have the foggiest notion why!!

Another exception to the thirds rule are vertical spindles that are intended to stand up either way, the best example being an hour glass cage. Again their major feature may well be found on the centre line.

A well-balanced spindle is likely to be a collection of sweet curves (concave, convex and 'S' shaped) punctuated with sharp, angular quirks. These quirks may appear between the elements or sometimes apparently applied onto a larger shape. Make certain that you don't ruin the quirks by sanding away their sharp, shadow-inducing corners and, where appropriate, that a background shape continues believably behind them.

One last, very personal, thought on turned spindles. With the exception of joints and other mating surfaces, straight lines and spheres are best left for engineers to drool over. Spheres always look machine made and if an element needs to look straight, cut it very slightly concave and be amazed at the elegance that this almost invisible detail imparts.

Faceplate projects; do they grow, rest or float?

When we set about designing a container to stand on a flat surface (a bowl vase or hollow form for instance) another ancient design concept comes into play and needs to be understood – and probably merged with

the 'golden thirds' concept. The designer must ask his (or her)self whether it is intended that the piece 'grows from', 'rests on' or 'floats above' the tabletop. Differentiating between the three will take place within the viewer's eye but can be easily anticipated if a single basic fact is understood.

Somewhere between eye and brain, every onlooker will, subconsciously, continue the piece's silhouette, totally ignoring the physics of it's support and the tabletop. This means that a profile that is part of a triangle, square, sphere or ellipse will be unconsciously completed within the viewers perception, taking no account of any base or legs which overlie – or are cut into – the actual shape. To aid these mental gymnastics, it is wise to ensure that the bowl's shape does, in fact, form a part of an easily predicted shape (angular piece's that appear to be a part of a square or triangle and curved ones that will link up smoothly).

If this subconsciously continued shape appears to go below the surface on which the bowl stands, it will make the project seem heavy but extremely stable and to 'grow out of' the tabletop. This is probably the best choice if the piece is intended to contain objects with some height (ideal for a vase then!).

If the unconsciously-seen shape appears to brush the surface then the piece will appear to rest comfortably, but reasonably securely on top. This type of piece is best for use with low-rise contents (a pot-pourri bowl might be a good example).

If however, the continued shape doesn't actually touch the table at all the bowl will appear light in weight, and floating in space. The result will be a superbly elegant piece that is likely never to contain anything simply because it doesn't 'seem' stable. (Didn't we mention a piece's need to look, as well as be, fit for purpose, last time?)

When it comes to designing the inside of our bowl or vessel we have another set of possibilities. It is usually a good idea, in a learner-turner's early pieces, to seek parallel walls throughout and many turners in fact, stick with this maxim with great

success. This is not, however, the only way forward. The only hard and fast rule that I can offer is to ensure that that a bowl's inner shape is harmonious with it's outer. That apparently simple statement conceals a mountain of possibilities, which can only be successfully scaled by engaging your designer's eye and experimenting. Remember, when setting out to make a new type or style of project, that your first attempt is highly unlikely to be your best so consider making a series!

Materials

When choosing the shape and size of a project it is imperative that we take the piece of intended timber into consideration. A fussy or busy design rarely brings out the best attributes of a highly figured species but is just the job for something blander. Likewise, an exquisite miniature turning could be ruined if the timber used had a large figure or open grain.

Another trap waiting to ensnare a woodturner surrounds the belief that all blanks are sawn to suitable proportions for

whatever he or she intends to make. I can assure you that the sawyer had no idea, and very little interest, in what the hundreds of blanks that pass through his blade are to become. His sole interest is to get as many saleable pieces from the tree as possible. It is up to the turner then to decide when a blank needs to be reduced in order to get the best finished piece from it. Remember, PROPORTION is usually the kingpin of design, rarely size and almost never weight.

Shadows

A painter would tell you that it is the shadow visible beneath an object that gives it form and anchors it to the ground. This is also true with woodturning. Those sharp quirks on our spindles actually worked by inducing crisp shadows, which separated, and emphasised, the curves above and below.

Helpful shadows can also be induced when turning bowls and hollow forms by finishing bases or feet with tiny chamfers (if they are at all noticeable they are far too big). This

leaves a fine black, underlining shadow between project and tabletop, helping to separate the two.

Conclusions

Please don't think that these two articles form anything like a complete thesis on design. I suspect there are too few words in the language, let alone space in this publication for that. My hope is that by merely brushing the surface of this almost-infinite subject, I can encourage woodturners everywhere to open their eyes to the possibilities and options open to them as they work. In that way alone can the craft as a whole move forward!

And finally.

It may be true that there is nothing new under the sun but I can assure you that there is a myriad of new ways to present a traditional idea. Go for it and, most of all, enjoy the trip!

Happy turning

Is your turning lacking inspiration?

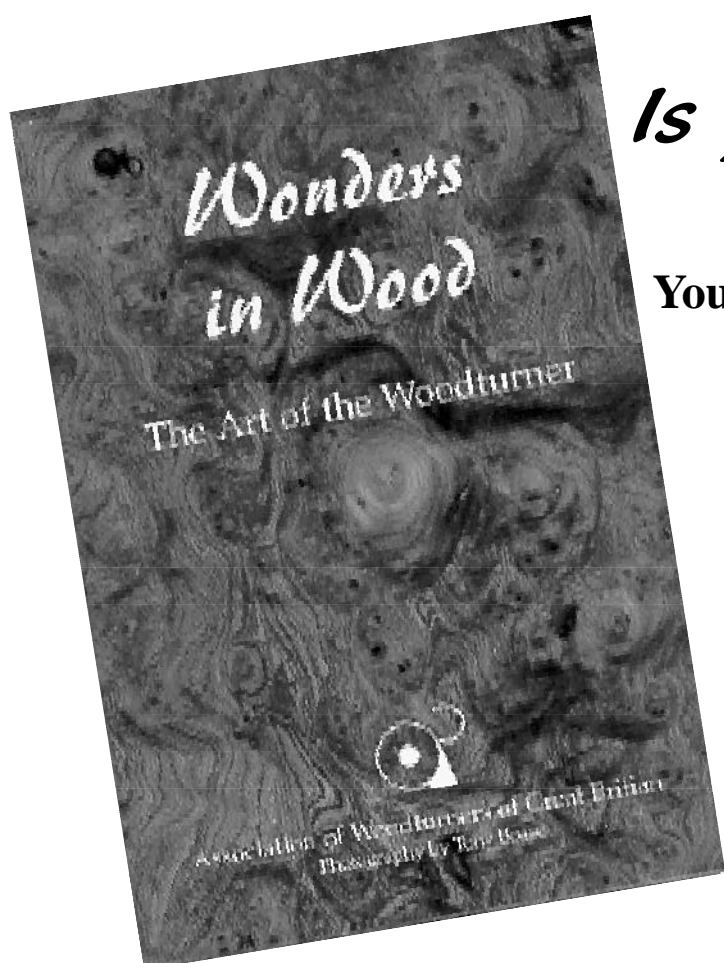
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Final tribute to Frank Clarke

Lesley Clarke

Bevel's Rub

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I'm hoping to get someone to change the e-mail address into my name soon.

Dear All

29th May 2003

Just a note to say thank you for your cards and kind wishes. I am still living in a completely surreal world where I appear to be functioning quite normally, as if nothing has happened, but I feel guilty about it. It just seems that Frank is away in England and will be back soon.

He was cremated in Dublin on the 15th May, but I chose not to be present as I had already said 'goodbye' in the hospital. Instead, my sister Pauline came over for a week and brightened me up no end. Together we put together a smashing, local service for Frank and there must have been getting on for a hundred people there, some coming from Cork, Tipperary and Limerick. The little country, 'Church of Ireland', church on the way to Tralee was overflowing and I know Frank would have been thrilled to see so many people wanting to say goodbye.

Two of Pauline's sons came over just for the weekend and helped with the music and video in the church and Pauline had baked lots of cakes so we could entertain some of the guests to tea and coffee in the workshop. We had hung up all the cards - more than 60 - brought back one of the flower arrangements from the church and had some of Frank's turnings on the table between the plates of cakes, highlighted with a spotlight. It was very cheery and again I am sure he would have loved it.

I've tried to get some of the paperwork sorted out, enquiring about his insurance policies and trying to get Frank's name taken off accounts and things as I don't really want to receive lots of post addressed to him, but I can't make any progress without a death certificate, which will take up to 3 months to procure. Can you believe it? It doesn't matter that someone has been cremated without having one, but you certainly can't take their name off a telephone bill without it! I eventually got through to the coroner's office in Dublin to ask why it should take so long and was told that when there is to be an inquest, various bits have to be sent off for tests. I didn't bother to ask what 'bits' she was talking about. I'm told it isn't any quicker in even normal circumstances. It can only happen in Ireland.

The hounds have been completely delinquent since Frank hasn't come home and are leading me a real dance, but at least they keep me busy and provide a good reason to get up in the mornings. I have had to learn how to send e-mails pretty quickly I can tell you and even managed to send one to my sister with an attachment from the scanner yesterday, but it took a very long time to work out what to do.

Frank always acted as my secretary when sending messages in the past. Pauline's second son is coming over for a week on 3rd June, which should be a laugh.

One of our good friends - a turner of course - may well give me a lesson or two on turning (Frank was much too short-tempered when it came to teach his own wife) so that I can dispose of some of the wood which came across the sea with us, but into which Frank had hardly begun to make inroads. I think it could well be a year or ten before I become a threat to anyone's selling power! With every good wish and thanks again for your kind thoughts.

Lesley Clarke

New Multistar advert

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 £1000 of Record /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.

Update on Health and Safety

By Peter Hockley

Health and Safety

The AWGB is not covered by the requirements of the Health and Safety Executive (HSE), but each club/branch should take reasonable precautions to avoid any injury or damage to members of the public. Note the insurance will not cover the AWGB against gross negligence.

The AWGB considers the safety and health of its members paramount. All branches and individual members with experience should ensure that those less experienced are given guidance on health and safety as an integral part of any instruction.

It is considered that the guidance given by the HSE on woodworking and associated matters is probably the best information

available. On this basis, I have accumulated a level of information from the HSE and am willing to try to answer any queries on health and safety although I do not consider myself an expert as woodworking was not my working background.

The HSE guidelines for businesses require a risk assessment to be carried out for all activities. Although there is no statutory requirement to do this, it is recommended that simple risk assessments are carried out on all club activities and documented in a file held by the Secretary. Most branches should have someone with some experience in risk assessment. The simple guide published in *Revolutions* or "Five steps to Risk Assessment" published (free for one copy!) by the HSE should help the inexperienced. (ISBN 071 76 1565.0)

Note – I took my copy from the web. You can find the HSE at www.HSE.gov.uk

Demonstrators

If the branch pays a demonstrator, he/she should be considered self employed and should be insured. The demonstrator is responsible for ensuring that his/her setup is safe for themselves and will not cause injury to the public, but the branch is not absolved from all responsibility. The branch should also check that as far as possible, safe guidelines are being followed. The branch is also responsible for ensuring that the meeting place is safe and the meeting organised in a safe manner. This is likely to include things like maximum occupancy, clear fire exits, arrangements for wheelchair users etc.

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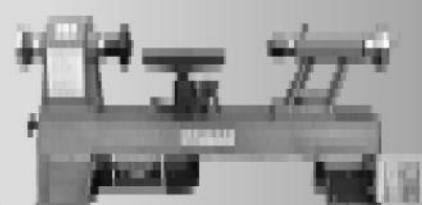
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