



# *Revolutions*

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 69

£1.95 Free to members

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# Craft SUPPLIES

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Tel: (01298) 871636 Fax: (01298) 872263

## Executive Committee

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

### President

Ray Key, The Firs, 53 Weston Road,  
Bretforton, Nr Evesham WR11 5HW  
Tel/Fax: 01386 830142  
E-Mail: [ray.key@talk21.com](mailto:ray.key@talk21.com)

### Chairman

Tony Witham, 39 Horsey Road,  
Kirby-le-Soken, Frinton-on-Sea,  
Essex. CO13 0DZ  
Tel: 01255 671697  
E-Mail: [tony@awitham.freemove.co.uk](mailto:tony@awitham.freemove.co.uk)

### Treasurer

Mike Morley, Lyncombe House,  
7 Deepwell Drive, Camberley,  
Surrey. GU15 2HF  
Tel/Fax: 01276 23424  
E-Mail: [awgbtreas@hotmail.com](mailto:awgbtreas@hotmail.com)

### Secretary

Lionel Pringle, The Stacks,  
Sandrock Hill, Crowhurst, Battle,  
East Sussex, TN33 9AT  
Tel: 01424 830170  
E-Mail: [lepringle@clara.co.uk](mailto:lepringle@clara.co.uk)

### Membership Secretary

Derek Phillips, 15 Greens Road,  
Cambridge. CB4 3EF  
Tel: 01223 312134

E-Mail: [derek.phillips@virgin.net](mailto:derek.phillips@virgin.net)

### Trade & Business Liaison

Tony Walton, 7 Maple Leaf, Tiptree,  
Colchester, Essex, CO5 0NJ  
Tel: 01621 810949

E-mail: [twwoodturning@lineone.net](mailto:twwoodturning@lineone.net)

### Data Manager & Newsletter Editor

Mike Dennis, 72 Hawes Close,  
Northwood, Middlesex, HA6 1EW  
Tel/Fax: 01923 829844

E-Mail: [michaeldennis07@aol.com](mailto:michaeldennis07@aol.com)

### Web Master

Brian Partridge, Homeside,  
Lady Lane, Hadleigh,  
Suffolk, IP7 6AF  
Tel: 01473 828489

E-Mail: [brianpart@aol.com](mailto:brianpart@aol.com)

### Health & Safety

Peter Hockley, 6 Brook Croft,  
Marston Green Birmingham, B37 7EP  
Tel: 0121 779 3220

E-mail: [peterhockley3@aol.com](mailto:peterhockley3@aol.com)

### Members Development

Bill Care, 14 Chapel Close, Troston,  
Bury St Edmunds, Suffolk, IP31 1EP  
Tel: 01359 268190 (Evenings)  
Tel: 01449 711999 (Daytime)

E-mail: [bill@billcare.co.uk](mailto:bill@billcare.co.uk)

### Regional Representatives

#### Midlands & Wales

Ray Tunstall, 8 Ragoon Road, Solihull,  
West Midlands, B92 9DB  
Tel: 01216 882777

E-mail: [ray.tunstall@blueyonder.co.uk](mailto:ray.tunstall@blueyonder.co.uk)

#### North & Scotland

David Grainger, Laurel Bank,  
Kirby Thore, Nr Penrith.  
Cumbria, CA10 1XN  
Tel: 01768 361744

E-mail: [woodinwest@care4free.net](mailto:woodinwest@care4free.net)

#### South

John Wilson, Bunkers,  
19 Chiswell Road, Poole,  
Dorset. BH17 9FB  
Tel: 01202 246332 Fax: 01202 247682  
E-mail: [johnvwilson@aol.com](mailto:johnvwilson@aol.com)

#### Eastern Counties

Brian Partridge (as above)

## Chairmans notes



### New Chairman

Well here I go with my new role as chairman of the AWGB. I look upon it as a great challenge at this time especially as Mike Dennis has done such a grand job for the past four years. However I do know that I have a very competent and hard working committee to work with me in continuing to promote the AWGB and to continue the way forward.

### New Committee

There are some changes to the make up of the Executive Committee - the main one being that the post of Branch Co-ordinator has been made redundant by giving the Regional Representatives more responsibility for the branches in their regions.

Brian Partridge is to represent the Eastern Region as well as doing the excellent work as Webmaster. I welcome Ray Tunstall onto the executive committee as the representative for the Western Region. David Grainger will be the representative for the Northern Region in which he has been doing an excellent job for many years. John Wilson will be the representative for the Southern Region, which includes the Channel Islands.

There is no change to the Membership Secretary's post and Derek Philips will continue doing the excellent work that he has done for the last seven years. Mike Morley will continue as Treasurer to which he has done such an excellent job for the last three years. Lionel I know will be most supportive as Vice Chairman as well as carrying out the duties as Secretary of the AWGB. Tony Walton will be carrying on as Trade & Business Liaison in which he is doing an excellent job at the national woodworking shows. Peter Hockley is to carry on in his role in Health and Safety. Bill Care has agreed to take over my old role as Members Development Officer.

With an ever expanding database and the need for correct information to hand Mike Dennis is to take up a new role as Data Manager so that instead of having separate databases being kept by individuals all the data that we need is kept at a central point. I would like to stress that all membership details should still be sent to Derek. Mike Dennis is to carry on with the Editorship of Revolutions and what a difference colour has made to our newsletter. I have seen so many improvements since its inception and I

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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)

### 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

### Front Cover

Winning pieces from the Exhibition at Alexandra Palace  
Top - Joey Richardson  
Bottom - Tony Walton  
(see story on page 21)

Copy deadline for the next edition of  
**Revolutions**  
**15th July**  
**2004**

am confident that Mike will still be looking to improve our newsletter still further.

At this point I would like to thank Brian Partridge and Guy Ravine for their articles in the last copy of *Revolutions* and I know that they are going to send in more. Mike is always in need of copy to publish. I know Mike will be only too pleased to hear from you and will assist you all he can, it is your newsletter so please assist us by contributing.

Ray Key continues as our President and brings his experience and helpful advice.

### **Worshipful Company of Turners**

We, as an organisation, work closely with the Worshipful Company of Turners, indeed many of our members are also on their Register of Professional Turners.

As you will have read in the last copy of *Revolutions* it is their 400th Anniversary and competitions are to be held on Monday 14th June 2004 to which I have been asked to be one of the judges and would like to see these competitions given a high level of support by our members. I would also like to see many of our junior members taking part.

Also there will be the 400th Anniversary Exhibition 'Wizardry in Wood' being held in the Pewterers Hall in Oat Lane, which is five minutes from St Paul's, and Moorgate Stations and less than ten minutes walk from Bank and the Barbican. The Open Day is on Thursday 17th June 2004 this will be the last time that you will be able to see the selected pieces from the 2003 seminar, a selection from the awesome Daniel Collection of contemporary turnery will be on display, also special exhibits include virtuoso pieces made by Faberge and the Society of Ornamental Turners will also have a display.

*Tony Witham*

## **Editorial**

As you can see from the panel opposite we are planning the next seminar, the venue is booked and it is hoped that the presenters will be announced in the next issue of *Revolutions*.

The intention is to get the publicity programme off to an early start so that delegates will know exactly what they will get for their attendance fees. I would like to make a short promotional film about the event. To do this I need some footage from the last two seminars held at Loughborough. What I need is general shots of the traders area, the tiered lecture theatres, the banquet and generally of delegates enjoying the experience. I am not so interested in specific demonstrations. If you can help please send me any material you can either on DVD or VHS video tape. We will of course credit you with the provision of such material.

I am grateful to Brian Partidge and Guy Ravine for continuing with the articles they started in the last issue. I am however rather sad that not many other members have made contributions, especially for the tips and tricks pages. In fact there was not even enough material to do a half page in this issue.

In this issue you will find a copy of the members handbook for 2004. We have included in this issue a list of members who offer tuition should you want a course or two.

*Mike Dennis*

## **10th International Woodturning Seminar**

**10-12 August 2005  
at  
Loughborough University**

**Make a note in  
your diary now**

**Reception of entries for  
the Worshipful Company  
of Turners Competition  
on 14<sup>th</sup> June 2004**

**Amendments to the  
information given in the  
last *Revolutions***

There will be a member of the Company at Apothecaries Hall on Sunday, 13 June between 11am to 3pm. Not Sunday 12th as stated in the last *Revolutions*

This will avoid any congestion charges.

The Hall will be manned from 10 am till 10.30 am on Monday, 14 June and not until 11.30am as stated in the last *Revolutions*.

Judging will start at 11.00am

### **Additional information**

In addition to the monetary prizes already mentioned there will also be a number of gift vouchers from various companies for each of the competition categories



**The Worshipful Company of Turners**

# **Wizardry in Wood**

## **An Exhibition Revealing the Magic of the Woodturner's Craft**

*Pewterers' Hall, Oat Lane, City of London 15-17 June 2004*

The Wizardry in Wood exhibition, which is being held in the Pewterers' Hall in the City of London from 15-17 June 2004, offers visitors a rare opportunity to view and purchase some of the finest woodturning available in Britain today. The exhibition, which has been organised to celebrate the 400<sup>th</sup> anniversary of the Worshipful Company of Turners' Royal Charter, will also include the first-ever public display of a lathe designed by Leonardo da Vinci.

Wood, in all its many forms and ages, has an enduring appeal and whether fun or functional, to sit upon, eat out of, wear or display, the turned items in Wizardry in Wood each has one thing in common - the magic of the turner's craft. Demonstrations will be given on turning with both traditional pole and modern lathes, and there will be many displays of turning old and new.

Special exhibits include virtuoso pieces made by Faberge; timelessly beautiful objects by the late master turner, Fred Howe; a selection from the awesome Daniel Collection of contemporary turnery; the prize-winners of the Turning Competitions in 2004; modern pieces by Bursary-winners, and a special feature of outstanding work by the Association of Woodturners of Great Britain and the Society of Ornamental Turners.

**Wizardry in Wood** is at Pewterers' Hall, Oat Lane, London EC2 (five minutes from St Paul's and Moorgate underground stations, less than ten minutes from Bank and Barbican)

**The opening hours for Wizardry in Wood are:**

**Tuesday 15 June 13.00-16.00**

**Wednesday 16 June 11.00-16.00**

**Thursday 17 June 11.00-16.00**



# Our native trees - Ash

GuyRavine

## Ash. (*Fraxinus Excelsior*)

One of the most widespread trees and most used woods in Britain nowadays; Ash has taken the place of the Elms as the most common large hedgerow tree in most areas. The mature trees can be a beautiful sight, and have been called the "Venus of the forest", its branches tend to be more elegant than the twisting, even eerie limbs of Oak. The silvery grey bole often stands tall and clear of burrs and branches, enhancing the elegance. Ash can grow to 30m (100 ft) tall, with a spread of 20m (65ft), Its leaves are divided into 9-13 leaflets (which are called pinnate); this gives them a feathery appearance, and the crown tends to look light and airy, rather than dense. Ash is one of the last trees to come into leaf and one of the first to lose its leaves; this means that it is not a prime tree for parks and gardens as it is so often leafless, plus it does not allow much to grow around it. Ash thrives best in full light, and not in a crowded forest; it responds well to coppicing and pollarding and was often planted for these purposes. Ash is readily recognised when its keys are present, they hang in bunches persevering into the winter, and fall in spring their propeller like form wind dispersing them very effectively. It also has distinctive sooty black buds unlike any other native tree. Ash is not a long lived tree; it will normally attain maximum height in 100 years, and only rarely lives beyond 250 years. As with many trees the sprightly youngster becomes craggy with age.

Some trees have male and female forms. Ash has androgynous tendencies. Ash flowers show no dependable pattern of male or female gender; some trees have all male, some all female; some male



Winter profile

with one or more female branches, some the opposite: some have branches male one year, female the next, some with bisexual flowers.

Ash does not support a wide range of insects, as Oak does, so Ash dominated woodland has noticeably less birdlife.

The English name derives from *aesc* the Anglo-Saxon for spear. The name *Fraxinus* was given by the Romans and seems to be derived from the Greek word *phrassos*, which has to do with fences and boundaries, with which Ash was associated.

Irish: *Fuinseog*. Scottish Gaelic: *Uinseann*. Manx: *Unjin*. Welsh: *Onnen*. Cornish: *Onnenn*. Breton: *Onnenn*. French: *Frêne*. Spanish: *Fresno*. Italian: *Frassino*. Basque: *Lizarre*. Swedish: *Aska*. Danish: *Ask*. German: *Esche*. Dutch: *Es*.

European Ash grows widely across Europe. Its American cousin is widely available here as timber, usually in square edged stock from young trees, less characterful than English Ash but very reliable as a furniture and joinery wood. There are about 65 related *Fraxinus* species around the world, who are all part of the larger family of *Oleaceae* (the Olive family). Mountain Ash (Rowan) is not related, being from the *Sorbus* family.

### Ancient and champion ashes.

The Champion Ash tree in England is at Clapton Court in Somerset; it is only 12m (39 ft) high, but is nearly 3m (9ft) in diameter and has the prodigious girth (in relation to its height) of 9m (29ft). A grotesque giant of which Thomas Pakenham says: "Is that a huge mossy boulder squatting on the lawn? Or (more alarmingly) some gigantic family pet as drawn by Thurber?"

Other notable Ash trees in the British Isles are at Talley Abbey in Powys, Ardfort House in County Tipperary, and



the tallest of all at 38m (143ft) at Rossie Priory in Perth and Kinross.

My own favourite old Ash stands in the grounds of Gayhurst House near Newport Pagnell; it has become squat, hollow and burry but still supports luxuriant growth.

### Folklore.

In Greek mythology the first men were created from the branches of Ash (Oak as well), and Ash was associated with many curative powers. It was also said to be anathema to snakes.

In Norse and Teutonic mythology the World Tree "Yggdrasil" was an Ash. It was central to their concept of the universe, the underworld lay beneath it, Odin was to hang himself from it, and the first man was sculpted from it, (the first woman came from a Rowan). In northern Europe where Oaks struggle, it is perhaps unsurprising that Ash should be the most significant tree. It should be noted that there is now a theory that Yggdrasil was in fact a Yew tree!

Ash was also often associated with witches. When Christianity came to Northern Europe the pagan gods were said to have been transformed into witches, and Ash was their favourite tree. One particularly evil spirit was the "wife



of the Ash" (*Eschenfrau* in German) who had to be placated by an offering on Ash Wednesday.

In England Ash keys have long been associated with love divination, one could supposedly divine one's future partner by reciting the following verse:-

*'Even-ash, even-ash, I pluck thee,  
This night my own true love to see,  
Neither in his bed nor in the bare,  
But in the clothes he does every day wear.'*

The non-appearance of the keys was bad news all round. This could mean that the owner of the tree would be unlucky in love, or that some undertaking would fail. It might also mean that the reigning King or Queen would die.

A rhyme, still current, associates Ash with the weather;

*"Oak before Ash, we're in for a splash.  
Ash before Oak, we're in for a soak"*

In the north there was a superstition that a woman who put an Ash leaf in her left shoe would see her future spouse, and elsewhere one could gain the love of the opposite sex by carrying loose Ash leaves in your pocket. So that's where I've been going wrong!

Ash keys were regarded as a cure for flatulence by ancient physicians, and have been pickled for eating, being said by Evelyn to have "the virtue of capers". Ash leaves were also used to adulterate tea when it was an expensive commodity.

The Ash had the reputation of magically curing warts: each wart must be pricked with a new pin that has been thrust into the tree, the pins are then withdrawn and put back in the tree, and the following verse is repeated:

*'Ashen tree, ashen tree,  
Pray buy these warts of me.'*

By the time the pins went rusty the warts should have disappeared.

It was also said that burning ash wood at Christmas time (Yule) would ensure prosperity, and should you wish your newborn child to be a good singer you should bury its first nail parings under an ash tree.

There was another superstition that if a live shrew or mouse were buried in a hole bored in an Ash trunk, and then plugged up, a sprig of this "Shrew Ash" would cure the paralysis supposed to

have been caused by a shrew creeping over the sick person's limbs —! Or alternatively mice and shrews were thought to bite cattle and cause them to swell up, and any suspected of doing so suffered the same fate. According to another superstition, the trunk of a sapling Ash would be split and held open with wedges and a ruptured child passed through the hole, the trunk would then be bound up and if the tree recovered, the child would be cured.

Gilbert White recorded the latter custom. There does not appear to be any record of these cures actually working!

The old Celtic calendar still used by adherents of Wicca and of "New Age" beliefs has its own astrological chart with 13 "signs", all of which are plants, and most of which are trees. In this system "Ash people" (who are born in the month of January) "are very attractive, vivacious, impulsive and demanding. They do not like criticism, and are ambitious, talented and intelligent. Although egotistical they are reliable and trustworthy. They are faithful lovers, though unromantic, and they take their partnerships very seriously. Ash people are ambitious in love, business and life in general. They seek to excel and win in whatever they do."

#### **Ash Wednesday.**

In Sussex, Hampshire, and Middlesex right up to the 1950s, children would bring an ash-twig with a black bud on it to school on this day; if you did not have one you would be pinched or stamped on by the others. This was in force up until noon, when it was said that the twigs should be thrown away. This custom is probably related to the Catholic ritual of blackening one's brow with ashes, but whether it is a parody or a misunderstanding of the word 'ash' is difficult to say.

#### **Uses.**

In pre-history and right up to modern times each tree had its own special uses, and our ancestors would have known most of the uses that we have for Ash. The English name tells us that it was used for weaponry. Ash is unsuitable for exterior use if there is any contact with the ground, for which it is too perishable, so it is unlikely to have been used much for the exteriors of buildings. It is interesting that Ash does

not feature much in the Coppergate excavations at York. Anglo-Saxon and Anglo-Viking Turners did use Ash for domestic vessels, but favoured other woods much more. There seems to have been a major change in the latter part of the 11<sup>th</sup> century when Ash started to come much more into prominence as a turning wood. Whether this is to do with the Norman Conquest and the changes it brought, or timber shortages or other changes is hard to say.

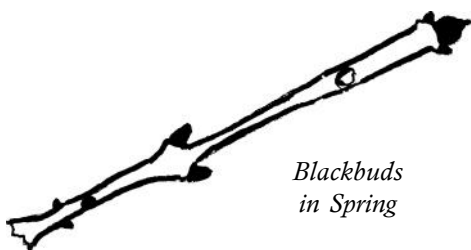
Ash is popular firewood since it burns well even when wet, having a higher heat or calorific value than any other commonly available wet wood. If it survives being burnt it has innumerable other uses. The white "outer" wood is very springy and shock absorbent, and therefore makes good tool handles. If one requires a wood to take shock and strain without the risk of fracture then Ash is the first choice. It was also extensively used for coach building in the past, including motor vehicles up to the 1960s when it was used on that most English of cars the "half Timbered" Morris Traveller, the "Estate" version of the Morris Minor, also known as a "Shooting Brake". It is also used in the framework of Morgans.

It is widely used for furniture, joinery and turnery as it is one of the most commonly available timbers today. It is also used for hockey sticks, snooker cues, oars and the "hurleys" used in the Irish sport of hurling. Irish commentators will refer to "the clash of the ash".

It is used widely in veneer form too. In the 80's there was a fashion for "Black Ash" furniture that simply utilised stained Ash veneer. I frequently had requests for "Black Ash" accessories to match furniture, and had to learn not to be pedantic and explain what exactly this was. I soon found it expedient to just get on and stain Ash without comment. There is in fact an American species, "Black Ash" (*Fraxinus nigra*) but its wood, though dark, is not black.

#### **Turning Characteristics.**

Ash comes in several different types. The white wood from the edge of large trees or from young trees is very uniform in appearance, turns easily and is suitable for bowls, spindles of all sorts, but is not very inspiring to look at. Wood from young or coppiced trees is



*Blackbuds  
in Spring*

ideal for use on pole lathes as it splits readily, is usually straight and doesn't warp if turned wet. When dry this type of ash often needs a sanding sealer as the soft tissue lines can give the wood a coarse feel. End grain can be a problem with this material. Fresh cut Ash often has an attractive pink hue, but this usually disappears quickly.

"Olive Ash", the darker wood usually from the heart of larger older trees seems a completely different material; it is much harder and altogether more interesting for decorative turnery. It makes wonderful salad or fruit bowls and cutting boards, and can be oil finished without the need for sealing.

Don White has a particular eye for figured ash and the ability to make the most of it in bowl form. Ray Key has produced some of the most spectacular large platters that I have seen from rippled Olive Ash. I have had pieces of Ash, hard, dark and highly figured or rippled, that are the match of any exotic, and can be used for small scale fine turning.

Burrs are not very common on Ash, and are usually rather "open" in texture. I have only had two truly attractive Ash burrs in 25 years of working the wood on a regular basis; I have seen others, but they are a comparative rarity.

I have in the past bought a number of large trees and had them cut into 4" and 6" planks; which I then cut into blanks for salad bowls, and roughed out to speed up the drying process. Many turners do this and there are some highly developed drying methods used to successfully dry the blanks. My own method follows the principal of inertia. My workshop is such a mess that I just put the roughed out bowls somewhere in the workshop, and I reckon that they will be dry when I subsequently find them, months or years later! There used to be an old fashioned timber yard near my workshop that would happily watch out for suitable Ash butts for me, and cut them to my specification.

Unfortunately no more. Their business was primarily cutting softwood, but

they found that it was cheaper to import cut timber from Ireland, than it was to source it and cut it themselves. Gradually they scaled down their cutting operations to the point when they sold their saws, and became retailers of imported timber. British industry in microcosm!

Rippled Ash is a particularly beautiful form of this timber, but scarce and expensive. Years ago I saw some spectacular platters turned by Anthony Bryant, which he had turned wafer thin when wet, then dried rapidly, so that they curled and distorted like popadoms.

The alternating wide bands of soft and hard tissue mean that Ash is a suitable candidate for sand-blasting and scorching. The timber also stains and colours readily.

Few timbers have so many different uses, and such a variety of beautiful grain and colour as Ash.

© Guy Ravine 2004.

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# How my first year turning has gone

Paul Loseby

My turning started in November 2002. I was on a cabinet making course in Leicester but I saw that they had lathes in the workshop and was itching to be allowed to 'have a go'. When they did let me loose, I was told not to sharpen any of the tools as this would mean buying replacements quicker and there were not the funds for this. Also the only abrasive was 80 grit. I made a few nice chunky logs with bits out but it wasn't my idea of turning so I went and bought my own lathe - a Perform CCL from Axminster and about a dozen tools that the Crown representative suggested. How I wish I had taken advice from a professional first. The lathe turned out to be classified as 'Hobby Use Only' and was suitable for only 2 - 3 hours a week and many of the tools are still unused.

The Perform lathe was fine for the first few weeks but I was using it for 2 - 3 hours a day. Also from my lack of reading the instructions and thinking that head bearings lubricated themselves, I ended up with a broken pulley wheel and rattling head bearings that I could hear over my stereo headphones and Steve Wright in the afternoon.

I called Axminster and had a very abrupt and dismissive conversation with a female there but in fairness, when Ian and Alan Styles of Axminster heard of the problem, the matter was resolved immediately with no loss to me



*Paul at work*

whatsoever. I was extremely impressed by the customer care shown by these two managers.

In the meantime, I had met and had a lesson with John Berkeley.





when John had said, now you are a Woodturner, you have friends for life, it was probably going to be true.

Instead of that image I had, I found turners at all stages of skill from professionals to

Working with sharp tools was a delight and having someone who really knew what he was doing, improved me from the first minute. I found that half of the tools I had bought I would probably never use and that for many of the others, I could make my own. They perhaps didn't look brilliant but when starting, an old tool blade ground to

others who, like me, had only just embarked into woodturning and each and every one was only too willing to help me.

Having realised that I was actually enjoying the turning more than cabinet making, I almost begged Penny to allow me to buy a better lathe and fortunately, John was selling his Poolewood. I wanted variable speed because when you learn with John, you learn (or it seems try to) make screw threads and boxes. For the threads, my mind won't work at 500rpm and the



a suitable shape, is a lot less expensive than more new tools.

There was also the factor that I have a wife and at that stage, I may have been wasting my money.

During the lesson, John persuaded me to join the newly formed Tudor Rose Woodturners and offered to take me. I had visions of a room full of top class turners with no time for 'newbies' like me. I could not have been more wrong and I realised that

electronic variable speed was ideal. I don't know why I should have wanted to make screw thread boxes but every time I make a half decent one, I get a real buzz (almost better than sex and you can do it in the garage on your own).

To be honest, I haven't had too many lessons as such from John, but he did want a web site which I felt able to do and I wanted help and advice on woodturning; this has

turned out to be a fantastic arrangement although I am sure that I get the better end of the bargain.

I have also found that belonging to a club such as ours has made the world of difference. To

be able to watch professionals and some damn good amateurs has meant that I have never failed to learn at the meetings....and I get free coffee and biscuits.

I have found that the majority of the demonstrators have been brilliant to watch, especially the likes of Jimmy Clewes and Eli Avisera. Even within the club, we have Guy Ravine, John Berkeley, John Johnson, David Ouellette (have you



seen his carvings and toys too - brilliant) and Womens' Institute pinup Malcolm Hill (Malcolm did suggest that we all got together for a 'Calendar Girls' type calendar but it was decided that it might be dangerous with us all having different sized skew chisels).

Anyway, the real reason in my writing this piece is to say **thank you** to all members of the Tudor Rose Woodturners for the help, guidance and friendship that they have shown to me over the past 12 months.



# Minutes of the Annual General Meeting

## Annual General Meeting

Braunston Village Hall, Braunston,  
Sunday 28th March 2004, at 2.00pm

1 Apologies for absence had been received from Ray Key, Reg Sherwin, Graham Lovett, Bill Care, Ralph Pooley, Jim Hill, Peter Hockley and John Berkeley

2 The minutes of the AGM held at Water Orton Primary School, Water Orton, Birmingham on Sunday 6th April 2003 were accepted by the meeting as being a true record, proposed by John Montgomery and seconded by John Buckland.

3 Mike Dennis, Honorary Chairman of the Association presented his final annual report to the meeting and a copy of this is attached to these minutes. Brian Partridge proposed acceptance of the report and Dick Webb seconded, the proposal was accepted unanimously.

4 The Honorary Treasurer, Mike Morley, presented the accounts for the year 2003 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, but authority was sought to implement such a change should it be deemed necessary in the future. John Buckland proposed acceptance of the accounts and John Wilson seconded, they were accepted unanimously.

5 The results of the postal ballot relating to changes in the constitution were 294 in favour and 48 against.

6 As only one nomination per executive post had been received the following were duly elected:-  
Chairman - Tony Witham

Vice Chairman - No nomination received, Lionel Pringle co-opted

Treasurer - Mike Morley  
Secretary - Lionel Pringle

7 As only one nomination had been received for post of Executive Committee member Tony Walton was duly elected.

8 Only one nomination per post had been received for the vacant Regional Representatives posts. Consequently Ray Tunstall was elected to serve for the Western region and Brian Partridge for the Eastern region.

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

Tony Witham declared that it would be difficult to follow in Mike Dennis' footsteps, but that he anticipated he would receive help and encouragement from the rest of the committee. Adrian Needham and John Montgomery proposed a vote of thanks to Mike Dennis for the hard work that he had put in during his time as Chairman, this was carried unanimously.

Tony Witham closed the meeting at 2.40pm with thanks to the members of the Tudor Rose branch for their help with the setting up of the venue and the provision of catering

facilities.

## Report of Honorary Chairman

I have to say that some months ago I was looking forward to this day when my term of office as chairman of the AWGB came to a close, and with it, my involvement over 15 years with the Executive Committee. It would have given me time to pursue other interests that I have.

Just after the last seminar the Chairman elect asked if I would be willing to organise the next Seminar which I agreed to do. My thoughts at the time being – this is just a small project, two years to do it in - I could cope with that and it would keep me in touch.

During the past year we were hoping that one of the Universities would take on a project of re-organising our data into a properly programmed relational database. At the November Executive Committee meeting we were informed that this project had fallen through. We knew that our data was disjointed, repeated in many cases, and was not always accurate. The Executive Committee and the branches rely heavily on the data that we produce and the woodturning press were beginning to use some of the data as well.

At the same meeting the editor of Revolutions informed the committee that he was finding it difficult to continue as he had a business to run and not enough time to do both properly.

All eyes came my way and I was asked if I would stay on and look after all of the data that the association held and develop the databases and in addition edit Revolutions. It was time for a tea break, and as the committee meeting

was at my house I could escape the meeting for a while and think this proposal through.

Over the years I have been associated with the AWGB I have met many, many people and enjoyed the work that I did. Did I want to lose that!!

I like working with the computer and since my retirement from full time employment some 9 years ago the work that I have done for the AWGB has kept my mind active which I think is very important.

I took all of these thoughts on board and considered that I had a lot to offer, not only my computing skills but those 15 years of experience on the Executive Committee. I agreed to stay on.

Part of my decision was based on the fact that every member of the committee had a job to do and every member of the committee did not have the time to take on any more work. Taking on Revolutions would let me do something that I have advocated for a long time and that was to introduce colour into the newsletter – I hope you liked the results.

You will have read in Revolutions the achievements that the Association has made during my four-year term of office. I do not propose to repeat them here but what I do want to say is that none of those achievements would have been possible without the dedicated team of committee members that are the Executive Committee.

Our President Ray Key who is always on hand to give us a guiding light when we need one and his unique experience of the turning scene worldwide.

Our wonderful Secretary Lionel Pringle. He has worked tirelessly for the Association dealing with correspondence and minutes of meetings. He has not to my

knowledge missed one committee meeting,

Our Treasurer, Mike Morley has been a golden asset ever since he joined the committee. He has not only kept our finances in order but you can always rely on him to bring reason to bear when we get lost in debate.

Tony Witham your chairman-elect has looked after the Members Development Programme with the same thoroughness as I am sure he will bring to his term as Chairman.

Where would we be without Derek Phillips, your membership secretary, He has difficult job keeping the membership data accurate but we can always rely on him to answer any queries we have on any member. For the short time that Bill Care was in post as editor of Revolutions he did a fine job. He, not only, had to get to grips with the software in a short time he also had to find the stories and articles. He did both admirably until he felt that he could no longer do it the justice it deserved.

Our web master Brian Partridge has continued to improve the content of the website and we are currently getting about 150 hits per day. The woodturning forum page being a great success. Well done Brian.

Peter Hockley continues with his role of liaising between the branches and the insurers as well as giving valuable advice on Health & Safety. A lot of this he has had to research himself and we are grateful for his efforts.

Tony Walton has stepped down from his role of Regional Representative to concentrate on the job of Trade and Business Liaison Officer. He took over this role from Reg Hawthorne who relinquished the job after the last Seminar. Tony's attention to detail has paid off with the award for the best stand at the

Axminster show last year.

Our four Regional Representatives have done a sterling job in keeping in touch with the branches.

John Buckland, despite his health setbacks during the year and the reason why he has not stood for election this time, has been a tower of strength looking after branches in the West.

Tony Walton was the representative for the east and has stood down as explained earlier.

John Wilson has continued his usual efficient manner looking after the branches in the South. He was co-opted to the role due to the lack of nominations from that area. I hope that next year we will get nominations from the branches.

David Grainger has put his heart and soul into a dual role that he has had on the Executive Committee. Not only was he the Regional representative for the North but he was also Branch Co-ordinator. He also looked after the sales of 'Wonders in Wood' and the hiring of videos from the library. Since the reshuffle of jobs on the executive committee it was felt that we no longer needed a Branch Co-ordinator. Each Regional Representative would look after all the needs of branches within their area.

To sum up I have thoroughly enjoyed my term of office as chairman of this great Association. I have always believed in its aims and hopefully I have made some contribution towards it achieving its objectives.

I look forward to the new challenges that have been pushed my way and will do all that I can to assist and help the Executive Committee and Tony Witham our new Chairman.

# *Accounts*

*Income and Expenditure and Balance Sheet*

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# *Accounts*

*Continuation of Notes  
Fixed Assets and Merchandise  
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# Book Review

A second opinion by Robin Wood

## **Tanya Harrod 1998 The Crafts in Britain in the Twentieth Century.**

**Read it!  
Read it!  
Read it!**

I read with interest the book review in dec 2003 revolutions. It was a lively and subjective view which I very much enjoyed, like any good review it provoked me to think and to put pen to paper.

I read this book when it was first published in 1998 and I suspect it never sits on the shelf for more than three months without being taken down and used as a reference work. £45 is a lot of money but it is a superb book printed on quality paper and is very good value. My personal view is that anyone who wants to be actively involved in current debates in the craft world should have this work on the bookshelf, even if you only bought it for the pictures of pots as an inspiration it would be worthwhile. Look at Lucie Rie's fine porcelain and see Bert Marsh's inspiration, look at the monumental work of Hans Coper which has been reworked in wood by many.

Martin Wihthby quotes Bernard Leach as a source of inspiration for Richard Raffan's bowl design before complaining that Leach didn't throw all his own pots. At this point I shall throw all sense of objectivity out of the window and admit an interest as a self confessed Leach fetishist. No figure did more for the status of craft in the twentieth century than Bernard Leach and he therefore fully deserves his "129 mentions" in the index, a glance through these references is illuminating, they are grouped under headings such as

"shaping craft ideology", "craft politics", "vernacular pottery", "furniture", "counter culture". If Martin could name some woodturners that had major influence on this range of issues he could justify the call for more of them in the book, David Pye was the only one who came close and he is in there. Leach and Hamada were instrumental in getting craft accepted as an art form and shown in galleries, his seminal "a potters book" opens with the line "Very few people in this country think of the making of pottery as an art." Through the book, his potting and running a large workshop which trained a generation of potters Leach changed that position.

I would highly recommend any woodturner to look for some of Leach's work, ideally in the flesh but if not look for pictures on the web. Leach's pots were alive like the sung porcelain and medieval earthenware he so admired, by using a slow speed kick wheel and a relaxed workmanlike technique he achieved pots that are not perfectly round nor consciously eccentric but full of vitality. The best place to see Leach pots is St Ives at the Leach pottery where an exhibition also shows work from many of the apprentices that worked there, it reads like a who's who of twentieth century potters. Running a major pottery is not like running a woodturning business particularly if as Leach did you want to dig your own clay and fire the kilns for several days 24 hours a day using wood. Leach did have throwers working with him (making pots to his designs) particularly on the standard ware pottery and in latter years on the large pots he could no longer throw himself though I doubt if these big pots are the ones that Raffan most admires. Perhaps

the most inspirational thing about Leach and the longest lasting is not his pots but his writing, A Potters book is on my shelf and Raffan's though I would highly recommend as an introduction to his craft philosophy and more relevant to woodturners "the unknown craftsman" Leach's adaptation of the work of his great friend Soetsu Yanagi.

Martin Whitby finishes his review asking several pertinent questions such as whether the status of woodturning has changed, where it is going and whether the profile can be raised. I would suggest that if we learn anything from Harrod it is that the number of practitioners of a craft is not significant in raising the profile, rather it is a question of whether there is any meaningful intellectual discussion going on within the field. The best way to start this in my opinion is to fully understand the history of not only what we do but its place within the visual arts as a whole and Harrods book is a superb starting point. Many people complain about woodturning being the poor relation to ceramics but if we look across the fence we see the likes of Edmund de Wall and Julian Stair writing voraciously and doing PhDs on the place of ceramics in contemporary culture, that is why their pots are taken seriously.

Martin Whitby asks "what do we take away from this as woodturners?" I hope that I have encouraged more woodturners to read this book, it really helps me to understand how we (that is everyone in the craft community) got to where we are today and where we are going.

# Teenagers Turners Training

E-mail from Sharon and David Fishwick

Just a note to keep the AWGB and Worshipful Company of Turners up to date regarding the Teenage Turners Training event.

Following the advertisements in the woodworking magazines we now have 12 places booked and paid for. All of the plans are in place, including the order for chocolate cakes!

No problem has been insurmountable, although some a real challenge at the time, however thanks to witty e-mails from the professionals and the knowledge that you were supporting this I managed to survive!

We have had numerous offers of finishing products, sandpaper and tools vouchers. Wood is still in short supply but I keep trying different avenues. I managed to acquire a cherry tree from the local cattery recently so we have some green wood at least. John Boddy's have offered some wood for spindle work. Bill Rees from Turners Retreat has been super and even offered to put on a free day for teenagers late summer/autumn time.

The boys (unfortunately no girls applied) range between 13yrs and 18yrs and all have had at least 6 months experience turning they all have their own tools and most have their own lathes. All have ambitions

to learn a range of new things on the two days and half would like to complete pieces for the Worshipful Company of Turners competition. David has offered to write a review of the days for both of the woodturning magazines and *Revolutions*. Grateful thanks for your support and encouragement.

*Ed. This event will have taken place by the time you read this - it was held Monday 31st and Tuesday 1st of June. The AWGB has supported this event in the form of a grant and we hope it was successful. The professionals involved include Alan Holtham, Reg Sherwin, Jimmy Clewes, Mark Baker and Bill Rees from Turners Retreat*

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## Beginners projects - Lidded boxes

Brian Partridge

My last two projects were very simple and were designed to encourage beginners to get lots of practice and to experiment with shapes. This next project goes one step further requiring some planning as well.

Little boxes can take many forms but the basic box needs to go through a number of stages for successful completion with all surfaces finished to "perfection". The cost of the wood needed can be minimal and with so many different box types, it makes design and technique practice very affordable.

- **Woods** – Off cuts of different woods are often available from suppliers and many of these can be used to make small boxes. The wood I used for this project was a piece of spalted beech found in a pile of scrap wood ready for the stove, it cost nothing. Yew is also nice to use with the contrasting sapwood and heartwood.

- **Finishing** – This time I will be using a Melamine finish, which is hard wearing and if buffed up leaves a nice sheen without looking artificial. To get this effect I will need to sand up to grits of 1200. It is not good policy to use a wax finish on the inside of the box if it is going to be used for jewellery.

- **Design** - Look in magazines, craft fairs and watch videos for ideas. Both Chris Stott and Ray Key have produced very good videos showing box making. You may well think you can improve on designs you have seen so have a go. If you produce something you feel looks really good then either keep it or take a photo for future reference.

- **Tool use** – To make the little box shown here you will need good tool control to get nice smooth curves. Use you fingers to check the curve, they are much more

sensitive than the eyes. Above all **keep those tools sharp.**

These boxes will make nice presents for the family.

**So what do we need for this?**

- **Wood** - 50mm to 60mm square X 140mm lumps or branches of any woods you have around.

- **Tools** – Roughing gouge, diamond section parting tool, 10mm spindle gouge, Sorby shear scraper, thin parting tool 1.5mm, 6mm round chisel ground straight across.

- **Chuck** – A four jaw chuck, (a screw chuck can be used but is not ideal for this project). Wooden jam chucks made on the job.

- **Finishing** – Sanding grits up to 1200 and a melamine finish.

Now to work, see the picture sequence on the next two pages.



1 Typical woods to use for this project.



2 Tools used on this project.



3 Squaring up the wood ready for turning.



4 Before starting to turn it is worth checking the toolrest and giving it a smooth down with a fine file if there are any nicks in it.



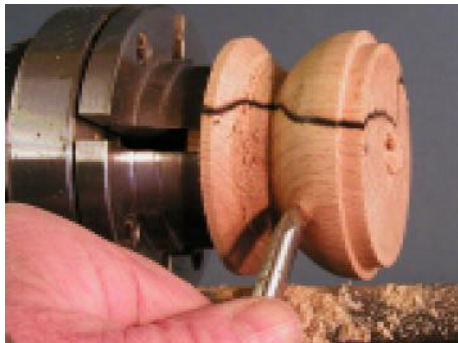
5 Mount the wood between centres and rough down to a cylinder.



6 Mark out the lid and base and cut a spigot at each end to fit in the chuck.



7 Part off the lid from the base using a thin parting tool so that very little wood is lost and grain will still match (very curly figure will be difficult to match).



8 Mount the lid in the chuck and rough out its shape as a guide for the next step.



9 Rough hollow the inside of the lid and clean up the inside edge.



10 Finish the inside using shear scraper (the Sorby tool is ideal for this) an alternative is to use a standard round ended scraper.



11 The finish left by the shear scraper makes sanding easy, starting with 240 grit working up to 1200 grit..



12 Apply a good coat of melamine and buff to a sheen.

**TOP TIP** If you overdo the cutting of a lip for a jam chuck try packing it with kitchen paper or quite often a little water will do the trick





13 Next mount the bottom of the box on the chuck and rough shape the outside.



14 Rough out the inside, and using the little straight chisel pointing slightly up, cut a tightly fitting recess for the lid.



15 Finally shape the lid using the bottom as a jam chuck.



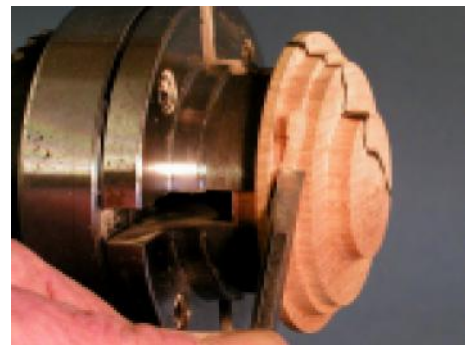
16 With the top and bottom blended together sand the whole of the outside of the box, finish with melamine and buff.



17 Take the lid off and refine the inside of the box using the shear scraper, sand and finish.



18 The bottom may now be parted off using the thin parting tool.



19 With the little stub of wood left over cut a spigot to act as a jam chuck for the bottom.



20 Reverse the box onto the jam chuck and refine the bottom, making sure that it is concave (if convex it will rock).



21 Two little decorative rings are cut in the bottom to show that you care about it using the little round chisel. (an normal skew or the tip of a parting tool can be used)



The final product from a piece of scrap wood.



A few of my little boxes showing some of the different designs.

# Hollow Form & Platter

By Dan Emmerson

Hi, my name is Dan Emmerson; I have been woodturning for just over seven years now. I am now seventeen years old and I make my living from woodturning.

I first got interested in wood when I used to help my dad at weekends and school holidays at his wood yard. My dad has always been involved with timber, starting off selling firewood with his dad over thirty years ago now. Since then he had his own small sawmill up until three years ago when we decided that expenses were too high. We are still using and selling woodturning timber that we saved when we had the sawmill. Now my dad works for another large timber merchant but eventually would like to do woodturning full time.

My dad was persuaded to buy a large "Dominion" lathe by a wood turner who used to buy timber from us. He used to come down and taught my dad some of the basics of woodturning. Soon after, I can remember watching my dad on Sundays when he used to turn mushrooms. Eventually he let me have a go. I would be about ten years old at this time. The next Christmas I was given a "Coronet Minor" lathe with all attachments; this made the perfect Christmas present. Most of my first turning was making squares into round which was good practice. Not long after that I began turning mushrooms out of small branches. I used to go out in the workshop at nights and weekends practicing my skills. I have now got a "Harrison Graduate" bowl turner and an "Axminster M900" which I use for demonstrating at a gallery. Now I am a full time wood turner as I left secondary school last year. I have four galleries nationally and one shop in my local town where I sell my work at the moment. At one of

these galleries I go and demonstrate for two days a month. I also sell my work off our website

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

I decided to apply for the course scholarship because I wanted to learn how to produce hollow forms and coloured work properly. This was back in October last year, a few weeks later I received a phone call from Tony Witham saying that I had been granted the course and all I had to do was arrange the date with Jimmy Clewes for the course. I chose Jimmy because I have always been a fan of his style of turning when he has demonstrated at our local woodturning club at Louth. So I spoke to Jimmy by email and then booked the course at the Harrogate show where Jimmy was demonstrating for the 15<sup>th</sup> and 16<sup>th</sup> of January. My dad had also wanted to have the course as well, so Jimmy suggested that we trade him some timber for my dad's course which was very good of him.

We had to set off rather early in the morning (5:30am) because we were meant to be at Jimmy's for 9:00 am Thursday morning. It was around three and a half hours drive up.

When we arrived at Jimmy's house we were invited in for chat and a cup of tea. We discussed what we wanted to do on the course; Jimmy suggested that we spent a day turning hollow forms and a day on colouring. Before long we

went into his workshop. Jimmy explained how all of the lathes worked and how to sharpen tools before we started turning. I was amazed at the collection of chisels that he had, including five or six hollowing tools. We decided that we would do the hollow forms first, so Jimmy went and got a log of wet sycamore around eight inch diameter, cut it roughly in half. Next we mounted the sycamore on the lathe. Then we roughed the sycamore log down to a cylinder using a long grind 3/8 bowl gouge, using the wing of the tool to cut with. Using the same cutting action, to form the shape of the hollow form. Nearly always the widest point of the hollow form should be 1/3 of the overall length down from the top. We would keep doing this until a pleasing shape is formed. A spigot would be needed for hollowing the inside out. I learned that you shouldn't take too much wood away from the bottom 1/3 of the hollow form until you have hollowed it out, so that you still have enough strength left for hollowing. There were two more things needed to be done finishing cut and sanding. For







hollowing you have to drill in as far as possible with a one inch saw toothed bit, this makes life a lot easier for hollowing out. I started hollowing my hollow form out with the Hamlet tool which was good for removing wood once you pick the cut up. The other tool I found good was the hollowing tool made in New Zealand (Roly Monroe) because you could set it to take a lot of wood out and then for a finishing cut. I found that tool didn't clog up as much so you could get on better with it. We used a small light that was attached to some wire to check the wall thickness of the piece, which I found very useful. We sanded around the neck and just inside as far as is possible. All that was left to do now was parting off which required two people, one to catch the piece, which wasn't that difficult with the speed turned down. Then just sanded the small pip off the base and oil my first "Hollow form".

By the time we had finished the hollow form which was around six o'clock it had been snowing and we got four inches in a couple of hours. Our B&B was in Bishop Auckland. Jimmy needed to go shopping so he escorted us to the B&B which was excellent.

Next morning, around eight o'clock we had our full English breakfast at the B&B which was very good. We then headed back to Jimmy's for

nine o'clock. We went straight into the workshop and got started on today's project fourteen inch diameter ripple sycamore platter with coloured rim. We used some of our own timber for this. We then drilled a hole

in the centre and mounted the blank on a screw chuck. We then proceeded to shape the back of the piece using the drawing cut with a long grind bowl gouge. Once we had a good shape a finishing cut was needed and all that was needed was sanding down to 400grit. We then applied a wax finish and buffed to a shine. Then reversed into the chuck and shaped the desired rim shape, leaving the centre for now as it can prevent the colour soaking through. We then sanded the rim to 400grit. We used navy blue as our base colour applied with some kitchen towel. Then we sanded back the colour to reveal the ripples. We then applied the second colour light blue and sanded lightly with wet and dry paper. The third colour was dark green which we applied on the ripples of the timber and then sanded back with an even finer grit sand paper. The fourth colour, yellow was applied between the green and sanded back as before. We then sprayed the coloured area with methylated spirit, waited a few seconds for the colours to blend together, and then set on fire to seal the colours instantly. All was over in a few seconds. One coat of oil was applied to the rim. We then resumed turning the centre of the platter, cutting the inside edge of the rim to sharpen the edge of colour. We then did a finishing cut on the centre and

sanded to 400grit. Finishing the centre with wax. We then highlighted the very edge of the rim with a black marker pen. Added a second coat of oil to the rim and buffed to a shine. A very pleasing result, as in the second photo.

After a busy but very rewarding two days we had our last cup of tea with Jimmy (which was plentiful all the time), and said our good byes to him and his family for their hospitality over the two days. All I can say if you haven't been on a course with Jimmy you are missing out on a great experience. Many thanks to Jan (Jimmy's wife) who prepared three course meals both days which were very good. Lastly I would like to thank Jimmy for a great couple of days and also the AWGB for the scholarship grant which made it possible for me

Back to the workshop now, to put all this into practice.

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# Alfie Spinks

A cautionary tale from Ted Barrett

Now Alfie Spinks, a curious lad  
(all the neighbours thought him mad)  
felt a hobby would be good  
and thought he'd take up turning wood.  
So walking past the local shop  
he saw a sight which made him stop;  
A large machine with forty speeds  
and several dozen electric leads.  
"That's just the job," our Alfie said,  
"I'll fix it in the garden shed.  
To get it home with all good speed,  
a somewhat largish truck I'll need."  
This he arranged without delay  
for quick delivery that same day.  
When it arrived, oh what a bore,  
It was too wide for garden door.  
"Oh "eck," said Alfie, quite incensed,  
"I'll have to take down some of fence."  
He got a builder that same day  
(most unusual so they say).  
The builder took a look and said,  
(while thoughtfully he scratched his head)  
"I think we need some help with that;  
We need to make the ground quite flat."  
A gardener came and took a look  
and very soon his head he shook,  
"I think we need a crane, he said,  
to get it close to garden shed."  
"A crane," said Alfie, "that makes sense,  
to lift machine right over fence."  
The builder and the gardener went.  
The crane came trundling up from Kent.  
The driver, lacking expertise,  
contrived to knock down several trees  
and uproot a bush or two  
which hardly did improve the view.  
The machine at last was put to bed  
within our Alfie's garden shed.  
By judicious use of monkey wrench,  
'twas bolted on the working bench.  
The leads connected up somehow,  
our Alfie was quite ready now  
to switch the monster on with glee  
and decimate a piece of tree.  
So Alfie was now full of joy  
with his spanking brand new toy.  
He started it at slowest speed  
but suddenly he felt the need  
(since it was running really fine)  
to try the other thirty -nine.

He ran it to its topmost speed,  
of safety first he took no heed.  
Attacking wood with roughing tool,  
he quite forgot the basic rule:  
(a fact he barely understood)  
To keep the bevel rubbing wood.  
When suddenly the tool got jammed  
and our poor Alfie was then slammed  
With force untold through side of shed  
And finished up not far from dead.  
The machine meanwhile - oh what a fate,  
Started to disintegrate,  
And with a brilliant purple flash  
Exploded with enormous crash.  
The moral of this dreadful tale:  
Make sure you never, never fail  
With safety first to operate,  
This way you'll not be tempting fate.  
Now Alfie Spinks, that gallant chap  
Was not put off by his mishap  
And once recovered from the pain  
Thought he'd like- to try again.  
So since he felt quite fit and spry  
A different tool maybe he'd try -  
A bandsaw p'raps for cutting wood  
Into shapes that look quite good.  
So, full of gusto he set out  
With not the slightest shred of doubt  
He'd get the gadget he would need  
To help him do the work at speed.  
He saw the very thing he sought  
And home he came with bandsaw bought.  
So anxious for the work to start  
He missed the most important part -  
He didn't read the safety rules  
Which apply to all such tools.  
He gaily pushed the wood along  
But alas, he got it wrong.  
He didn't really understand  
You shouldn't feed the wood by hand.  
But pressing on with little fear  
His fingers quickly came too near.  
The rest you'll really have to guess  
(It really was a shocking mess).  
I'm sure with me you'll all agree  
The lesson's clear it's plain to see  
That when we start to use a tool  
Safety first's the golden rule.

# Showing an interest

Nick Hunton - Editor of The Woodturner

Nick Hunton, Editor of The Woodturner, thanks all those who entered into the last turning competition at the Alexandra Palace show and looks forward to the next event with which the magazine is closely involved at Stoneleigh Park in October

\*\*\*\*\*

Having been involved with woodturning competitions for a good number of years, it is always interesting to see how the pieces entered at the shows each year reflect current interests in the turning world, and it is equally good to see new ideas and methods of working appear. Good value prizes from sponsors like Craft Supplies and Record Power plus the more recent cash awards from The Worshipful Company of Turners do of course give an extra edge and incentive, but fortunately for us there are always turners for whom a competition event is the challenge to try try and do their best yet and to improve on old ways and find new styles of work.

This year's competition at our International Woodworking Exhibition at Alexandra Palace in February was a notable event, and not just for the fact that the AWGB stand organiser won first prize in one of the categories. It was notable for the fact that there were a good number of entries, and equally for what many perceived as a broader range of styles than usual.

In addition to the more usual range of items in the round items covering an array of bowls, vases and platters in deep, shallow, hollow and other forms, there was furniture including a finely finished drum table from Rod Bonner, sculptural work with appealing tactile and visual qualities such as the rowing bowl from Ian Douglas, fourth prize ash doughnut form from Eric Webster and of course Tony Walton's first prize wall plaque, and all this was in addition to some extraordinary modelling taking in a scaled down cornet in sycamore from Ron Castle and the finely finished tour de force of modelling on the lathe in the form of a classic twin stroke sports motorbike from Colin Priddy. This latter piece took second place in the Prestige section of the competition being beaten to the line by the much admired filigree carved leaf edge platter from Joey Richardson.

Our congratulations and appreciation go to all who took part in the competition and contributed to a wonderful display. From comments made at our stand, we know that the competition feature was really appreciated by visitors to the show.

We are currently in the process of arranging demonstrators and features for the International Woodworking and Turning Exhibition at Stoneleigh Park, nr Coventry (15th to 17th October), but we will again be featuring a further competition for turners along the usual lines of an open event in the two categories of Prestige and Enthusiast; do bear this in mind over the summer and consider entering your work when full details of the event are published.

## Competition results

### Prestige Category

- 1st Joey Richardson (Sycamore platter)
- 2nd Colin Priddy (Motorbike in holly and bamboo)
- 3rd Bryan Scott (Hollow form in yew)
- 4th Rod Bonner (Drum table) and Ron Castle (Cornet in sycamore)

### Enthusiast Category

- 1st Tony Walton (Wall plaque in red mallee)
- 2nd Simon Whitehead (Sycamore bowl)
- 3rd Ian Douglas (Ash rowing bowl)
- 4th William Gibson (Walnut and sycamore table) and Eric Webster (Ash sculpture)

## West Cumbria Woodturners present the Grand Woodturning Spectacular

To be held in the  
United Reformed Church, Main Street,  
Cockermouth, Cumbria

On Saturday July 10<sup>th</sup> 2004 from 10.30am

Demonstrations all day  
Sale of work - Refreshments available  
A donation from proceeds will be made  
to registered charities

# TURN EAST 2004

Turn East 2004 is a one-day Regional Seminar organised by  
Norfolk Woodturners Society  
on behalf of the Association of Woodturners of Great Britain.

**The 7<sup>th</sup> East of England Woodturning Seminar**  
**Saturday 14<sup>th</sup> August 2004**  
**at Fakenham High School, Fakenham, Norfolk**

## **Demonstrators**

Gary Rance  
Bob Mortimer  
Julie Heryet  
Tracey Owen

In addition there will be a range of trade stands together with an  
exhibition of members & delegates work

Admission will be by ticket only at a price of £25.00, which will  
include a buffet lunch

Only a limited number of spaces are available and early application is  
recommended to this first class event

Further details and application forms may be obtained from  
Mr Bernard Rose, 63, Belmore Road, Thorpe St. Andrews, Norwich NR70PR.

# Welcome

A new Branch has started in Aberdeen - Details as follows

## Grampian Woodturners

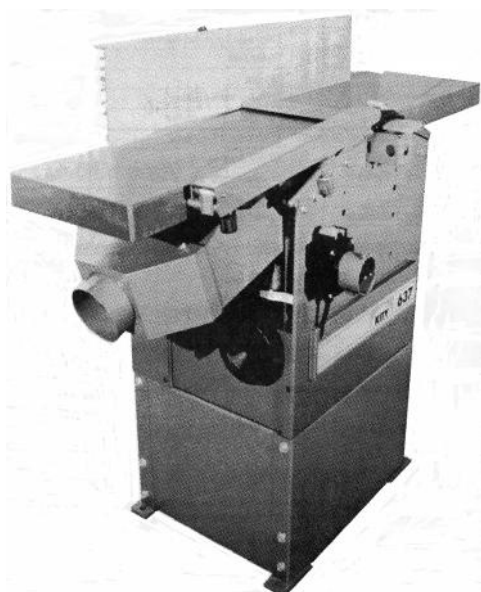
Secretary: Chris Gunstone, 1 Hilltop Road, Cults, Aberdeen, Aberdeenshire. AB15 9RN

E-mail: [chris@gunstoneabz.freemove.co.uk](mailto:chris@gunstoneabz.freemove.co.uk)

Meetings: Last Tuesday each month March - September Time: 7.30pm  
Last Sunday each month Oct Nov Jan Feb Time: 2pm

Venue: St Devenicks Church Hall, Bieldside, Aberdeen

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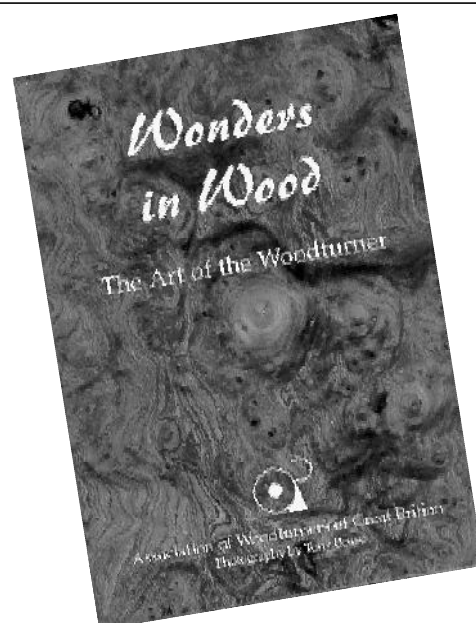
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# *Great Autumn Show* **2004**

An important new date for all woodturning,  
woodworking enthusiasts is the

**1st - 3rd October 2004**

**NEW TIME - NEW VENUE - NEW FACES**

This year we are moving the show to a better location - The Bakewell Agricultural Business Centre.

This is a modern venue with two purpose built auctioning rings which will convert to excellent demonstration rings with tiered seating & standing for in excess of 500 visitors. This excellent viewing will be supplemented by 3 large projection screens to be able to view the turners working in great detail.

In addition to excellent viewing of the 6 principal presenters there is a large concourse area where the rest of the exhibition can be visited all within easy reach. An additional demonstrator this year is a toy maker from Australia, Jim Sterling.

Our principal demonstrators this year will be:

**Ray Key & Stuart Batty from the UK**

**Petter Herud from Norway**

**Emmet Kane from Ireland**

**Mike Mahoney from USA**

**Harry Memelink from NEW ZEALAND**

Jamie Wallwin will be doing Hands On sessions with beginners and Mick Hanbury will be conducting a Turners Clinic to give advice to developing woodturners.

There is an excellent bar and restaurant within the Agricultural Centre.

The venue is only a 5 minute walk from the centre of Bakewell so is in easy reach for non-turning partners to visit the town.

Opening Times:

Friday 1.00 pm - 7.00 pm

Saturday 10.00 am - 5.30 pm

Sunday 10.00 am - 4.00 pm

Advance ticket sales will be £3.00 each and groups of 4 or more people will be £2.50 each

Ample parking beside the exhibition venue, unfortunately the parking costs are beyond our control, will cost up to £4 for the day so we recommend you fill up your cars or better still come in a coach - FREE parking for coaches (*please advise prior to the event if you are bringing a coach*)

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Elliptical Turning	David Springett	1 Hr
Woodturning Wizardry	David Springett	2 Hrs
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The Woodturning Workshop	Slack & Sutton	1 1/2 Hrs
Techniques from AAW Symposium 1995		2 Hrs
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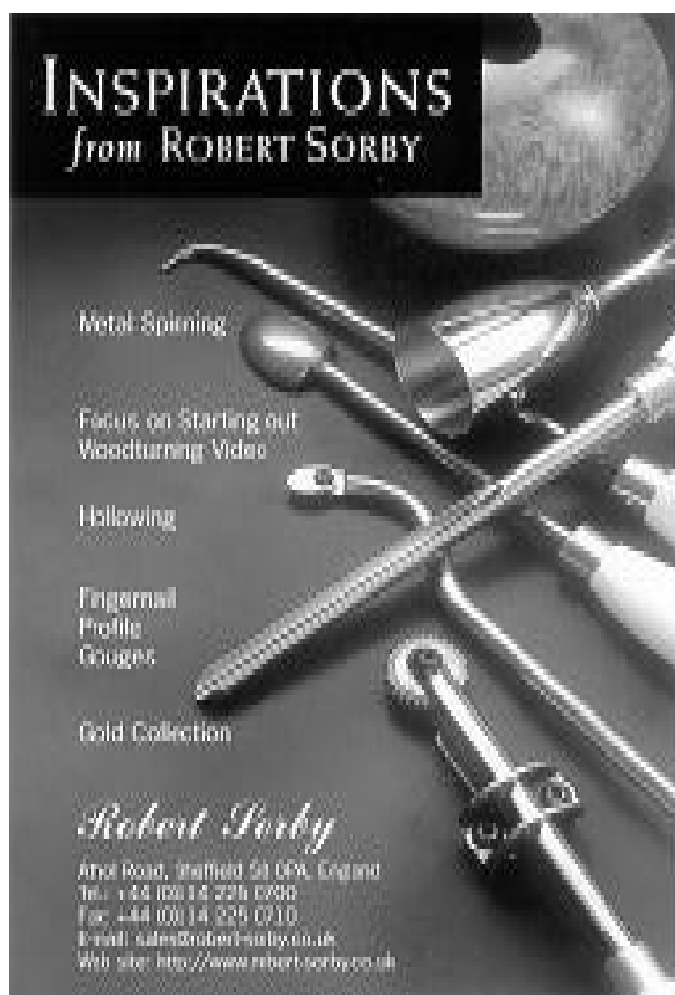

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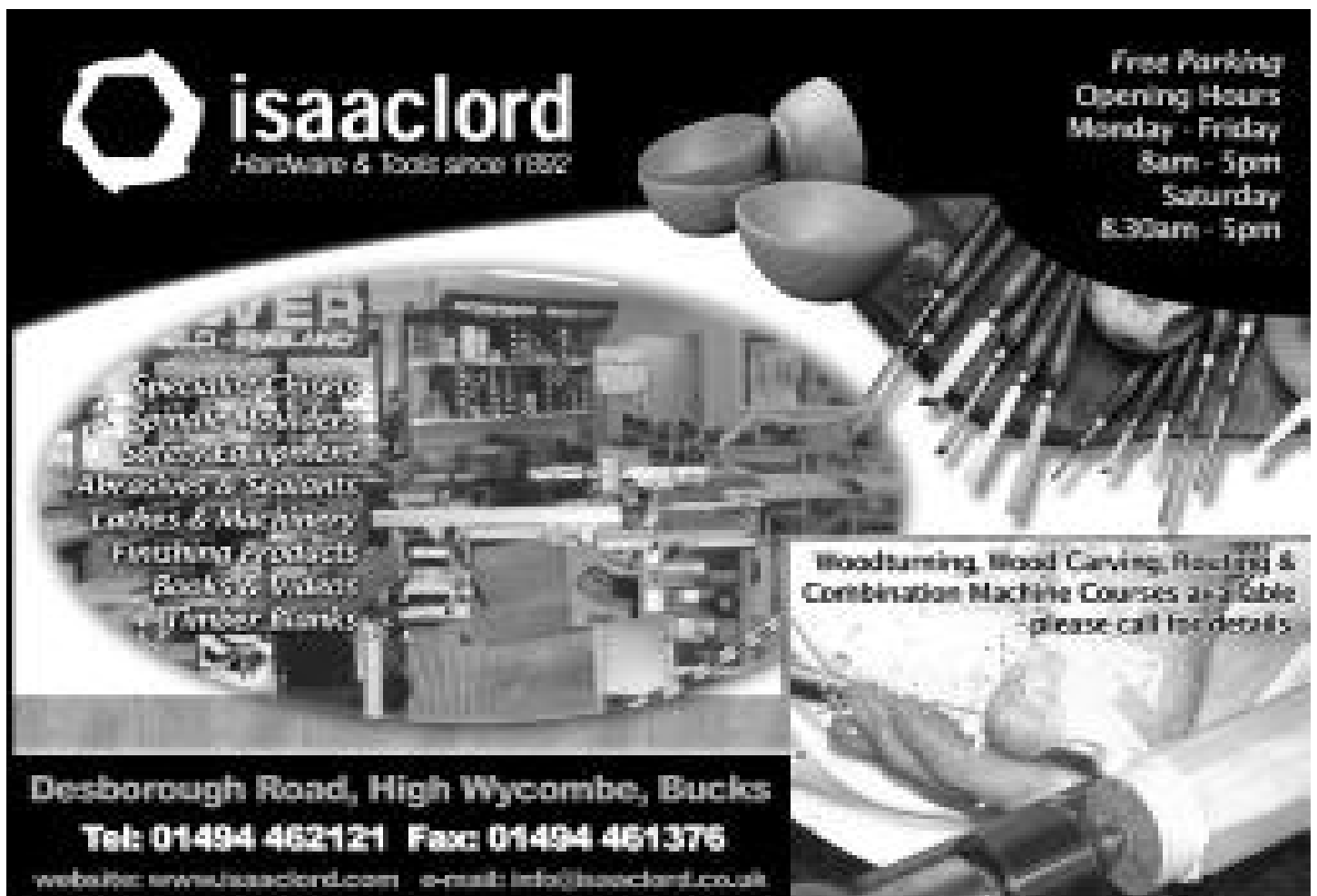
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## ***More from Alexandra Palace in February***

### ***Prestige Category***

*Above - 2nd Colin Priddy (Motorbike in holly and bamboo)*

*Below - 3rd Bryan Scott (Hollow form in yew)*

### ***Enthusiast Category***

*Below right - 3rd Ian Douglas (Ash rowing bowl)*

*Right - Eric Webster (Ash sculpture)*

