



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 70

£1.95 Free to members

August 2004



Craft SUPPLIES

The Mill, Millers Dale
Nr Buxton, Derbyshire
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Saturday Demonstrations 10.00 am - 4.00 pm

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Come along and see the following demonstrators

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Mick Hanbury
Woodturning Demonstration

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Tony Witham - Woodturning Demonstration
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- Access to all the tools and equipment you need** - We have a fully equipped workshop with all the latest tools and equipment, so you can focus on your learning without worrying about the cost of your tools.
- A certificate of completion** - Upon successful completion of your course, you will receive a certificate of completion, which is a valuable addition to your CV.

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Our woodturning courses include:

- 100 hours of intensive tuition** - You will receive a comprehensive introduction to the craft of woodturning, covering everything from the selection of materials to the final finishing of your piece.
- Hands-on practical experience** - You will spend most of your time working on your own projects, with your tutor providing guidance and support throughout the process.
- Access to all the tools and equipment you need** - We have a fully equipped workshop with all the latest tools and equipment, so you can focus on your learning without worrying about the cost of your tools.
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Chairmans notes



a batch of draw knobs.

I guess a lot of you will be heading off on holiday or working in the garden clearing up after the recent storms, the rain was most welcome but would have preferred not to have the wind as it has caused quite a mess ripping the leaves from the trees. I live in the driest part of the country and often when I have been working away and driving home in the rain only to get a couple of miles from home and it is dry.

The committee met on 20th June where many issues were discussed some of which will be detailed on other pages of this issue.

One of the issues was keeping the branches informed on any changes, we can only keep you informed if we are informed. All members of your committee put in many hours of their time for the good of the AWGB working on your behalf and very often work loads are increased all because information has not been read or passed on to the members of branches. Many many hours went into the Members handbook and the Branch handbook I appeal to you please read these and send any forms to the correct committee member to deal with.

Change to Executive Committee

Owing to pressure of work Bill Care stood down from the post of Development Officer. I would like to thank Bill for all his work in the past and I understand the pressure that he is under. Ray Tunstall has now taken up the post of Development Officer as well as carrying out his duties as Regional Representative for Midlands and Wales whose details are can be found on page? of this issue

The Way Forward

After the result of the Ballot on changes to the constitution, to enable "The Way Forward" initiative to be implemented the voting was as follows 294 in favour and 48 against.

Whilst the number of members who bothered to vote was only 10% of the membership, those in favour were clearly in the majority.

A great deal of time was spent at the June meeting

It is the time of year when we look forward to being either in the garden or on the beach in the sunshine and the lathe stands idle in the workshop, one can only dream as another lot of timber has been left for

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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 piece from
Mike Morley in the
Senior Plain Turning
Competition fo the
Worshipful Company
of Turners
competitions
(see story on page 21)

Copy deadline for
the next edition of

Revolutions

15th
October
2004

discussing the best way in which to implement the strategy to invite non affiliated Woodturning Clubs to join the AWGB. Although an awful lot has been achieved there are still some points that need to be resolved, as soon as we have completed the whole package i.e. insurance etc you will be informed when all the fine detail is in place.

WCT Competition & Wizardry in Wood Exhibition

I did not get to see the entries for the competition held at Apothecaries Hall in Blackfriars Lane, London, as I was assisting in the setting up of the AWGB stand at Wizardry in Wood Exhibition held in Pewterers Hall, Oat Lane, London

Thanks are due to Tony Walton for making the display shine out in a darkened area of the hall. Not only was the display well presented but was well lit at considerable cost to Tony's blood pressure. After dropping me off to pick up my car he then went to several stores to buy some lights for

the stand and then take these by train to London the next day. I would also like to thank Middlesex Branch for supplying help manning the stand, especially Ralph Pooley. On the Monday when we were setting up the display all the exhibits had to be taken up to the first floor hall. It was the finest ever sales of members work the AWGB has undertaken. Somewhere in the region of £870 was taken over the three days.

There is a full report on the Wizardry in Wood Exhibition and the WCT competitions on page 16 by Ray Key

Seminar 2005

The dates for the seminar are Friday 12th August to Sunday 14th August 2005 and will be held at Loughborough University. The demonstrators will include Bin Pho and Nick Cook from the USA Christophe Nancy from France, Julie Heryet, David Springett,

Nick Agar, Stuart Batty, and Dave Reeks from the UK. We cannot tell you at this time the cost until all of the estimates have been received. Details will be in the next issue of *Revolutions*.

Members Discounts

It has been brought to our notice that a number of AWGB members have been rude to the sales staff of company's offering discounts to AWGB members when asked for there membership card. They have also had a number of callers demanding discounts on all items and being rude when refused. Committee members have had to work hard over a number of years obtaining discounts from retailers. It would be a shame if the majority of our members where to lose this privilege because of the small minority who have not bothered to read all of the conditions of discounts offered. **It is all printed in your member's handbook.**

Tony Witham

Editorial

I start this editorial after recently taking the drastic step of deciding to give up turning. I am only giving up the practical side of the Craft, not my involvement with the AWGB. This is mainly due to health reasons, but also to other pressures in my life.

I intend to keep my lathe and some tools so that I can turn the odd item now and then. I still would like to continue with the Ornamental Turning as and when time permits.

I am going to sell off all my tools, except for a basic set, the timber that I have accumulated over the years and anything else that is now redundant. Most of this will be offered to the members of my local branch.

As you will see from this issue plans for the 2005 Seminar are well under way. We have selected and contracted the main presenters and are now in

negotiation with various organisations including the University of Loughborough to nail down prices. Once this has been achieved we can work out the cost to delegates. These will be published, with the booking form, in the next sissue of *Revolutions* and on the Web Site.

For the 2005 seminar the pricing structure will be different allowing more choice for delegates. This is explained briefly on page 6/7.

I shall soon start working on the advertising for the seminar. The appeal I put out in the last Editorial for film clips of past seminars has produced absolutely nothing which I am amazed at.

Later in this issue you will see details of another new branch. This makes 4 new branches so far

this year. We have also had enquiries from 5 other woodturning clubs who are interested in becoming Affiliated.

Please take heed of the article on page 23 regarding the Members Discount Scheme.

We will soon be into Exhibition time and this year we will be relying on members to donate work for display on the AWGB stand. We have also asked each branch to submit work for display. Many branches I know are holding their own internal competitions to select work to send in.

If you have been asked to submit a piece of work please do so and help us to put the AWGB at the forefront of the woodturning world

Mike Dennis



**10th International Woodturning
Seminar**

12-14 August 2005

at

Loughborough University

OVERSEAS PRESENTERS

**Nick Cook USA,
Thierry Martenon France,
Christophe Nancey France,
Binh Pho USA,**

UK PRESENTERS

**Nick Agar
Stuart Batty
Julie Heryet
Michael O'Donnell
Dave Reeks
David Springett**

More details in the next issue of Revolutions

Seminar 2005 – What you can expect

MikeDennis

From the reaction of delegates at the last seminar the committee was faced with the challenge 'How can we make it even better'. Well, the Seminar Sub Committee has had two meetings so far and we are going to have a go at improving on the seminar for 2005.

The line up of presenters as detailed on page 4 is as wide a choice in styles and techniques as we could make it. From 'In your face big is beautiful' to the delicate and finest work you are likely to see. There should be something for everyone's taste. More details in the next Revolutions.

The biggest single change for 2005 is the choice available to delegates. In the past we have offered 'The Complete Package' which included all meals and accommodation on Campus. Delegates were able to opt out of some of these facilities but it wasn't encouraged.. For 2005 we propose to offer much greater flexibility of accommodation see the details under accommodation below.

For those members who have never had the experience of being a delegate at one of our Seminars let me give you a flavour of what to expect. The demonstrations are held in the well-equipped lecture theatres of the James France Building, purpose built for exhibitions and large presentations. Whilst the demonstrations are the core of the seminar there is also a high quality trade presence and the Instant Gallery.

The other great feature of the Seminar is the presence of a large number of woodturners and the sense of shared enthusiasm and companionship that this can bring. It is an event not to be missed!!

OUTLINE PROGRAMME

Friday 12th August

10.00 - 14.00	Arrival, Registration and Lunch
14.00	Welcoming ceremony and introduction of presenters
14.50 - 17.30	A choice of 6 Demonstrations to see
18.30 - 21.00	Buffet Reception and opening of the Instant Gallery
21.00 - 23.59	Bar open

Saturday 13th August

7.30 - 8.40	Breakfast
8.40 - 10.20	A choice of 6 Demonstrations to see
10.20 - 10.40	Coffee
10.40 - 12.20	A choice of 6 Demonstrations to see
12.20 - 13.20	Lunch
13.20 - 15.00	A choice of 6 Demonstrations to see
15.00 - 15.20	Tea & Coffee
15.20 - 17.00	A choice of 6 Demonstrations to see
17.05 - 18.10	Instant Gallery Critique
19.30 - 23.59	Banquet, Auction and presentations



This vast area is used for the trade show and the Instant Gallery

Sunday

As Saturday until 16.30 when there is a winding up session and drawing of the raffle

The above is a provisional programme and is subject to change at the actual event.

As you can see it is a very full programme and you will have the opportunity to attend at least 9 different demonstrations over the course of the weekend.

All demonstration rooms are provided with comfortable seating for the delegates and 4 of the rooms have tiered seating. All rooms are equipped with CCTV systems so that delegates can see on TV monitors close up shots of the action.

All tea, coffee and lunches are provided in the price of the seminar. Tea and coffee are served in the demonstration areas and lunches are served in the Restaurant, which is a few minutes walk from the demonstration areas.

For those who are staying on Campus breakfast is served in this same restaurant



One of the 4 tiered Lecture theatres - the lathe is positioned where the tables are in this photograph

DELEGATES PACK

Each delegate is given a welcome pack on registering; this pack contains the programme for the weekend, a notebook and pencil to make notes and other useful information to make your weekend as enjoyable as possible.

INSTANT GALLERY

All delegates are invited to bring 3 pieces of work to be displayed in the Instant Gallery and the presenters are asked to bring 6 pieces. All of this work is displayed in a well laid out gallery and is open during the weekend for delegates to browse at their leisure. Members of the public can come in and view the exhibits on Saturday and Sunday. The gallery is kept closed for most of Friday while it is being set up. It is opened after the buffet on Friday night by our guest of honour. Pieces from the Instant gallery are used in the critique session mentioned earlier. Fifty of the best pieces are selected and are professionally photographed. These pieces are then used by the AWGB to be displayed at shows and exhibitions that we may go to in the coming year. At the end of that year the pieces are returned to their owners.



Part of the Instant Gallery

TRADE SHOW

Alongside the Instant Gallery is the Trade show where invited traders have stands to show their latest products and enables you to purchase those tools that you have seen demonstrated as well as their normal ranges. Often the products are offered at reduced rates.

ACCOMMODATION

For the first time we are offering delegates more choice in accommodation. In the past delegates have booked 'the complete package' which included the price of the seminar and accommodation and all meals. With ever increasing costs to stage the seminar this time round we are giving delegates a wide choice of options.



The relaxed atmosphere for the Saturday Night Banquet



Each room is equipped with CCTV and an operator on the camera to bring you the very best images

Delegates can just come to the seminar and make their own arrangements for accommodation. They can opt out of coming to the Banquet or the Friday night buffet. Some delegates may even go home in the evenings. **THE CHOICE IS YOURS.** We will provide a list of other options for accommodation.

Accommodation on campus will be using student's rooms, which will either be a standard single room that has shared bathroom facilities - usually 4 bedrooms to one bathroom. There are a number of single rooms with en-suite facilities. There are a small number of these rooms that have a trundle bed (that is a bed that is pulled out from under the standard bed) making them into a double room.

We have however negotiated a special rate with a nearby Hotel (half a mile away from campus) if couples want something a little better.

Accommodation for delegates staying on campus is booked through the AWGB. All other accommodation off campus is booked direct.

CATERING

For delegates staying on campus Breakfast is a choice of a Full English or Continental and cereals and coffee are available. This will be served in the Cayley Restaurant situated between the accommodation blocks and the demonstration areas.

Lunches are served on Friday, Saturday and Sunday in the Cayley Restaurant which is a ten minute walk away from the James France building and the Friday Night buffet will also be served in there..

The Banquet on Saturday night is a slightly more formal occasion and is held in the Elvyn Richards Restaurant.

All meals are of good quality and specialist diets can be catered for.

For those who like a drop of alcohol the bars are open each lunchtime and Friday evening in Cayley both before and after the Instant Gallery opening and on Saturday night in the Elvyn Richards bar.

Beginners Projects - Clocks

Brian Partridge

Well here we are again with another beginners project. Clocks can take many forms from the elaborate designs of Gary Rance to simple wall clocks. Last time we looked at boxes and found the need for planning to get the processes in the right order. This next project also needs a bit of planning but is mainly about turning flat faces and adding some decoration. It also uses a clock mechanism, hands and stick on numbers so the dimensions of these items all have to be considered in the design.

- **Woods** – I work mostly in English woods and there are plenty to choose from. The example I am showing is in one of my favourites, Ash, which is very coarse grained and can be very pretty. The snag with Ash is that it is not always easy to cut well and some pieces will take the edge off the tool very quickly. For a start why not do some practice on easy woods such as Sycamore or Beech, they may not be quite as pretty as other woods but they cost very little and they cut very well.
- **Tool use** – only one or two tools are needed for this project. The most significant additional one to the last

three projects is a bowl gouge. A spindle gouge will work but life is made easier with a traditional bowl gouge ground straight across (I will introduce the ground back bowl gouge in the next project). It is well worth some practicing the various tool cuts before starting a final clock. If you start with a thicker piece of wood then you will have something to practice on before you get down to final size.

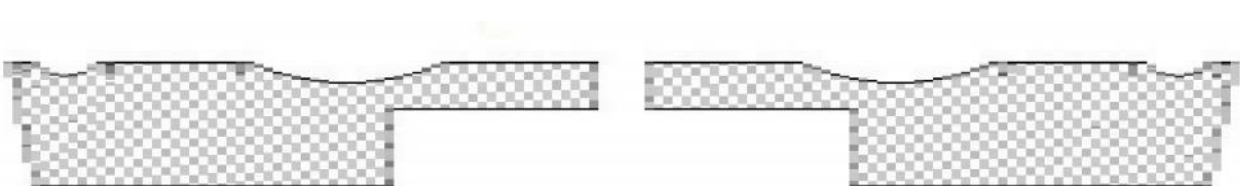
- **Finishing** – sanding sealer and wax polish are used here but at the sanding stage a useful technique for keeping dust down is to lubricate the wood with an oil, such as liquid paraffin before sanding.
- **Design** – there are many designs for clocks and after getting familiar with the basic technique you can have lots of fun experimenting with different designs. Look around at a number of craft shows and decide which designs look good to you. The style and colour of the hands and numbers should be considered. If I find a really nice piece of wood I try to

show it off rather than cover up the figure with too much turning detail. But each to his own, there are no rules only the eye of the beholder.

So what do we need for this?

- **Wood** – A flat blank of about 250mm diameter and 32mm thickness.
- **Tools** - A 6mm deep fluted bowl gouge, 6mm round chisel ground straight across, 5mm parting tool, 12mm round scraper, a 25mm square ended scraper and a screw chuck. The four jaw chuck used has 100mm jaws, however if the piece is anchored with hot melt glue (for safety) a wooden jam chuck can be used.
- **Finishing** – Grits from 180 to 400, liquid paraffin or non-toluene based wax, sanding sealer and any good wax finish.
- **Parts** – A clock movement, a set of hands and a set of stick on figures.

So lets get started and follow the process in pictures on the next page.



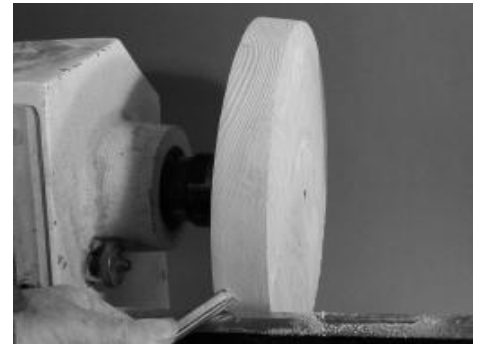
Cross Section of the Clock



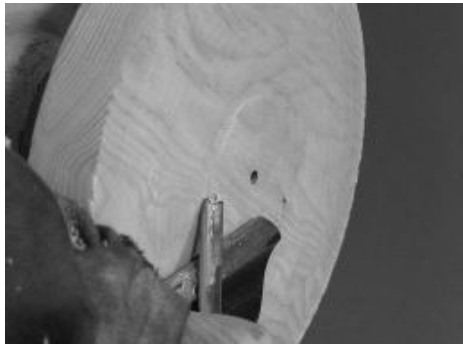
1 The tools used in this project.



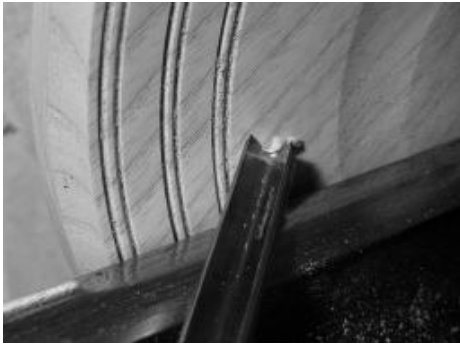
2 The wooden blank being drilled for a screw chuck.



3 The blank is mounted on the screw chuck and the edge trued up using the bowl gouge. Cut in from both sides to prevent splintering.



4 The rear face is turned true with the bowl gouge. Do not press too hard or you may get rings. Check for flatness with a ruler.



5 One way of getting rid of rings and give a very good surface is to turn the gouge so that the flute is facing up and shear cutting with the left hand wing. Take care this can bite.



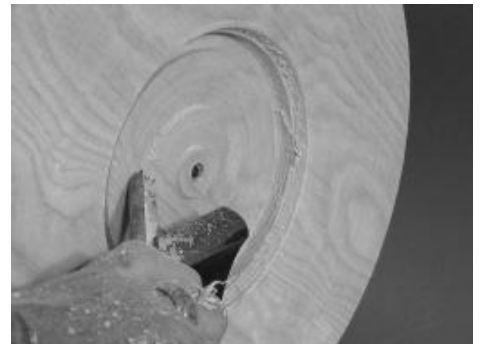
6 The chucking recess is marked using one point of the dividers and checking against the other point. Do not let both points touch the wood or !\$%^.



7 Cut in to the back, with the parting tool facing slightly up, to form the chucking recess which also takes the clock mechanism. Make a similar groove near the centre taking care not to catch the screw chuck.



8 Check the depth of the recess to make sure that the clock movement will not protrude.



9 Remove most of the waste wood with the bowl gouge.



10 Using a flat scraper run across the bottom of the recess to give a flat surface. The back of the clock should now be fully finished as shown for the front later.



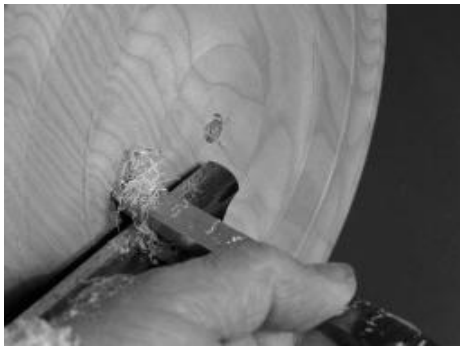
11 Reverse the blank on to the 4jaw chuck checking that it is running true and face off the front. There will be problems with fixing the numbers if this face is not very flat.



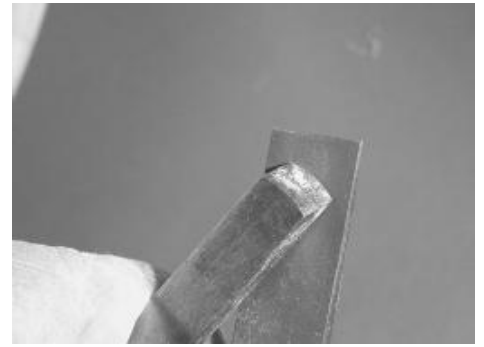
12 Using the 6mm straight chisel open up the screw hole to fit the metal fixing boss of the clock mechanism.



13 Mark the position for the centre cove and the inside and outside edge of the figures with a pencil and add the decorative grooves using the 6mm straight chisel. Take care not to let the chisel skid.



14 Cut the shallow coves using a small round scraper. Give light cuts to avoid grain tearing. Keep the edges of the coves very crisp. Take care not to make the coves too deep, remember the recess in the back.



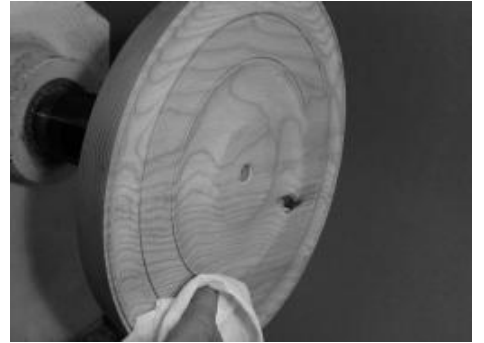
15 The scraper should be given a sharpen before the last cuts are made. This can be done with a fine diamond file, which will give it a very smooth cutting edge.



16 Apply liquid paraffin all over the face and sand through the grits taking care not to spoil the nice crisp edges. The grits will clog but can be cleaned with a bronze wire brush.



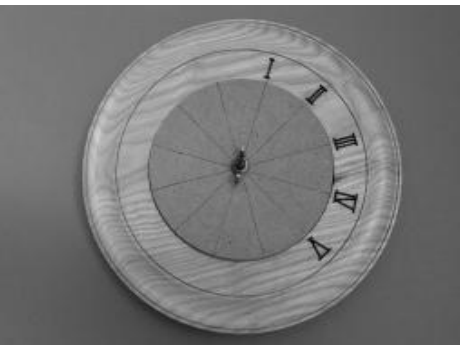
17 Give a liberal coating of sanding sealer diluted 50% with thinners. Wipe off all the excess and buff the surface.



18 Apply a thin coating of wax and give a final polish. Make sure that the grooves are cleaned out. Note: If too much wax is applied this will encourage wax rings.



19 The components of the clock before assembly.



20 The numbers are fixed using a template as a guide.



21 The completed clock can make a very acceptable present.



Simple but different clocks.

A course with Reg Sherwin

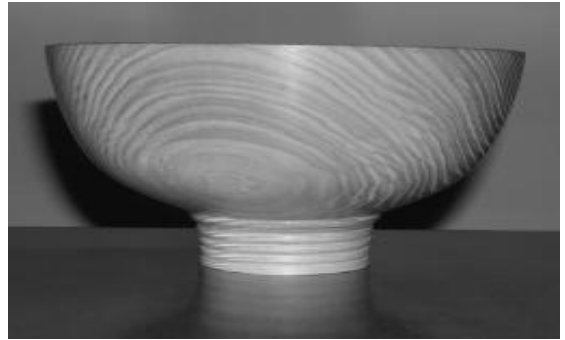
Richard Shock

I inherited a lathe four years ago, had some basic tuition at local evening classes and then started out on my own. Having sold at local craft fairs and generally got hooked (OK my wife says obsessed) I have upgraded the lathe and generally extended my range. However I was beginning to realise that I was finding some things difficult and suspected that, without anyone looking over my shoulder, I was getting onto who-knew-what bad habits. I was also wondering whether my lack of use of the skew was because I really preferred turning bowls and platters or whether too many dig-ins had provoked a complex.

When Reg Sherwin gave a demonstration at my local club (Oxfordshire Woodturners) he said some key words which made me think “That’s who I want to give me that extra bit of tuition”. A few weeks later it was all fixed up with Reg and the AWGB kindly awarded me a Course Grant for two days with him. It was obviously proving so useful that I returned for a third day.

I didn’t fancy driving from Oxford to Bromsgrove twice a day for several days so I stayed at an excellent B&B recommended by Reg and was very pleased to have done so. I shared the first two days with one other student and had a choice of two lathes; we spent a day on each lathe to extend our range of experience.

Reg started with a very careful rundown of safety issues and pointed out all the key elements of both lathes. We started with some basic roughing out; my initial thought was “well there’s nothing he can tell me about that”. I was wrong but Reg gave guidance in such a way that I did not immediately lose complete confidence in my abilities, which might otherwise have happened. After a regrinding of my own roughing out gouge and some careful practice it all got

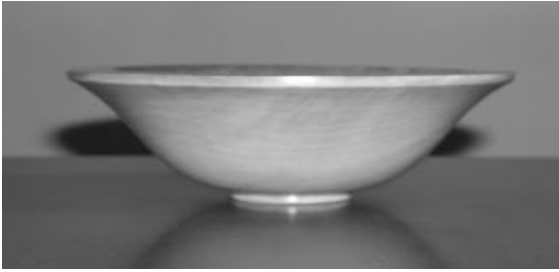


much easier. On to the parting tool, which I can now use much better than before by focusing on cutting rather than scraping, and then to beads and coves. With the spindle gouge I found that, by cutting with a point no more than 2 mm from the contact point I’d used before and improving the angle at first cut, I avoided skids and got good shapes. This was another example of the unknown bad habits I’d got into now being corrected.

Finally, the big one, the skew. By transferring from my rectangular cross-section to an oval one and by careful instruction from Reg, dig-ins disappeared (well almost). Even better has been the realisation on returning home that I can now do it on my own. The number of dig-ins is well down and, when I do get them, I can analyze exactly what I did wrong and repeat the cut much cleaner. There is an ancient Chinese proverb that goes “Give a man a fish and you feed him for a day, teach a man to fish and you feed him forever”; Reg has taught me how to fish.

Day two was a medley of our own issues and difficulties. I’ve had difficulty in properly cutting dovetails for my chuck (Peter Child Masterchuck) when used in compression. By careful explanation, building on one of his articles, Reg explained the ways in which chucks work; I do believe that understanding how a piece of machinery works helps anyone to use it better. He also showed me how to take my chuck apart and how to lock it – essential when making wood plates. Following Reg’s guidance I can now cut the dovetail, using the long point of the skew, so as to ensure that the back of the workpiece is tight against the front of the chuck. One of Reg’s carefully thought-out parts of the course was to make an example and then cut it off for me to take away as an aide memoire





of what they should look like. Having done it lots of times since returning home with no problems, I can again hark back to the fishing proverb.

My other big difficulty was in getting a really smooth finish on the bottom of bowls. By showing me exactly how to sharpen my Sorby tear drop scraper and to use it in a shear scraper mode, Reg enabled me to get a finish that would only have needed 240 grit as a start to sanding.

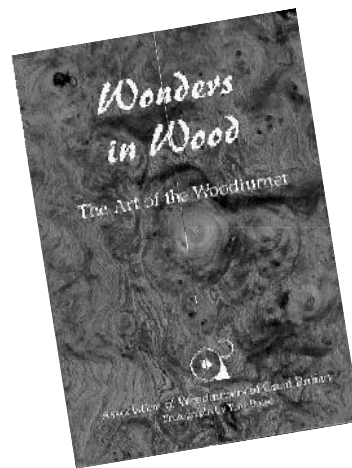
A few weeks later, having practiced at home to make sure that I had absorbed all Reg's teaching and to see what needed reinforcing, it was back again to Bromsgrove for a third day, focussing on bowls. This time Reg was sufficiently brave to let me use his VB 36 – now definitely on the Christmas list but that would involve restructuring my shed to ensure that the lathe sat directly on the concrete base – and probably some rewiring. Lots of ££ involved!

Again it was right back to basics, starting from some principles of design and Reg, having looked at pictures of some of my earlier work, pointing out where I could have taken off a little more, or less, and particularly going for narrower bases. It was good to get confirmation that I was using the gouge right for the main cuts but I now understand the principles of, and certainly use, the shearing cut. More excellent guidance came when we started looking at the setting up and sharpening of the bowl gouge.



There was so much more in all three days, - eg discussions about grain, movement of wood, finishing, technical points about lathes, and design. In the latter, as in so much else, Reg's philosophy was not instruction but opening our eyes, and brains, and making suggestions so that we could go away better-equipped to decide for ourselves how to do things. I believe that the work I have done since the course marks a significant improvement over what I did before and shows the value of what I learned.

In my working life I have done many presentations and have nothing but praise for the way Reg presented all the material to us; it was done with clarity and consideration – and humour. Thanks Reg it was brilliant, and thanks also to AWGB for the course grant.



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'Wizardry in Wood' Exhibition

RayKey

**An exhibition revealing the
Magic of the Woodturner's Craft
held at Pewterers' Hall,
City of London**

June 15th-17th

**Celebrating the 400th Anniversary
of The Worshipful Company
of Turners**

What a celebration, this exhibition had it all, almost every facet of the turners Art & Craft were to be found somewhere. If it was not in the open displays you were sure to find it in the display cases, the only thing not presented was work from automated copying lathes; I think we should all drink to that missing link.

The Exhibition opened with a Press View on Tuesday late morning/ lunch-time until 1pm, after which the public visited until 4pm. In the evening from 6pm – 9pm the formal opening of the Exhibition took place and the celebrations started in earnest, this was very much a VIP



The AWGB Stand at the Wizardry in Wood exhibition

evening, Company Liverymen, Freemen and their invited guests and special invite's of the Company.

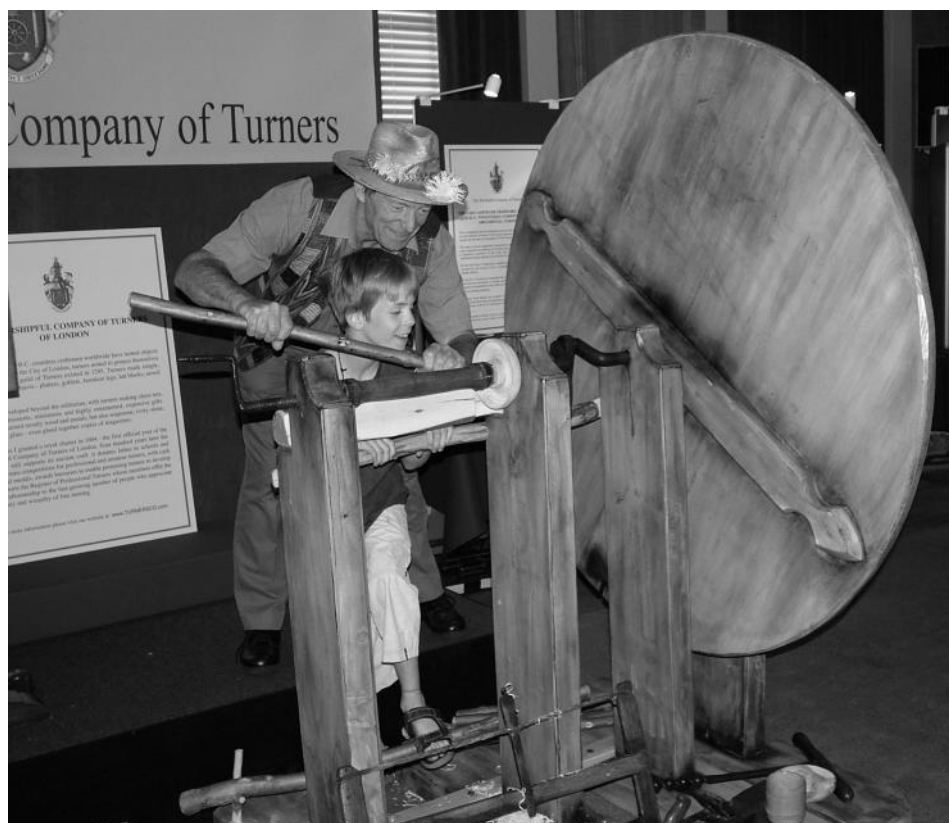
Lord Lindley was invited to open the proceedings by The Master of The Worshipful Company of Turners, Richard Levy.

It was announced that Stuart King was to be made a Freeman by Presentation, not many turners are afforded that accolade. Stuart designed the Company's float for The Lord Mayors Show in 2003 and was responsible for providing and mounting much of the historic and folk works on display in the exhibition. He also made and demonstrated the Leonardo da Vinci designed big wheel treadle lathe.

On Wednesday the public came to view from 11am - 4pm, then in the evening there was another reception. This was a City Evening from 6pm - 9pm for the Masters and Clerks from all the other City Livery Companies. This was a very convivial evening as I am sure you can imagine, the various Masters all sported their chains of office.

My favourite visitor though was a gentleman who came in top hat and tails direct from Ascot, it could only happen in England.

Thursday was the final day with the exhibition open from 11am – 4pm when the exhibition concluded.



A young lad tries out the Leonardo da Vinci designed big wheel treadle lathe with Stuart King giving a guiding hand

Arrival and Viewing

Visitors on arrival were greeted by

members of The Worshipful Company and provided with an impressive folder containing much information. In this entrance area, show case displays of turned wooden toys and folk turnings were mounted and historic architectural works.

In the main downstairs room, off the entrance could be found selected individual members from the **WCT Register of Professional Turners** showing their work, each was present and mounted their own displays.

Also being shown in this room was a display of work by some of the big hitters from the USA, this was courtesy of the **Smouha family and Sarah Myerscough**.

The RPT also had a member's amalgam stand, which for me didn't really work, no real problem with the work, but its display?

Any disappointment I felt personally was to be found here, the display area afforded to a number of the selected makers was way too small to present their work as advantageously as it should have been shown. Also a number of those selected declined, which was fine, but some accepted and then cancelled at the eleventh hour, which is poor form.

There was no shortage of quality throughout, as you would expect when many of the leading makers of this country has were presenting their works. **Marsh, Hancock,**



The work of our President and author of this article - Ray Key

Irons, Mortimer, Rance, Coker and Firmager, are just a few to mention in no particular order. For me it had more the feel of an up market craft fair than a high quality-selling exhibition. This was not down to the work on offer; it was down to space allocated for display, many of the objects needed plinth status to do them justice. I have always been a picky perfectionist so maybe it is just my hang up.

After that little moan it gets better from here on in, as you took the stairs to the next floor. On reaching the top of the stairs you were greeted by a show case full of wonderful ornate works in rich colours, gold predominating, most objects were of egg form from **Theo Faberge'**, and **The St Petersburg Collection**.

Opposite in direct contrast to the bright and shiny was a showcase full of old turned woodwind musical instruments, what a contrast.

In this same landing vestibule was the **Daniel Collection**, a name that will strike a cord with many a turner here. **Jonathan Cuff & Shirley Sinclair** are two of the all too few people in the UK who collect woodturning with serious intent. Due to the lack of depth of the showcase it was the smaller works from their collection that were on display. This was rich and diverse from new emerging talents through to the internationally known and sought after.

Close to the **Daniel Collection**, **Stuart King** had a display of his coloured wet log and folksy type turnings.

On entering the main room on this floor you were treated to a wide diversity of the turners Art & Craft from members of a number of organisations, collections and prizewinners.

Organisation Displays
The Society of Ornamental Turners mounted a large display of all manner of works in different styles, made in different ways.

The AWGB mounted a fine display of works selected at our Bi-annual Seminar in 2003. These were displayed to good effect and with the TV Monitor showing a continuous slide show of AWGB activities all added up to an informative and interesting presentation. Well-done guys and the ever-willing stewards.



The work of Bert Marsh

The RPT also had a well-mounted display of work from quite a number of their members. The craft fair image display I had a problem with of their downstairs presentation was gone, this was excellent.

Collection

The ornate collection that the **Worshipful Company** owns of the late **Fred Howe** had a centre place showing and rightly so. This collection is only brought out for display on special occasions and the 400th Anniversary of The Company was certainly that.

Other Displays

All the **Prize Winning** entries were displayed in their own separate sections with excellent graphics. These told viewers what they needed to know about each competition.

A separate display by some of the recent **WCT Bursary Award** winners made up the final display.

The **Center Piece** of this room was the **Leonardo da Vinci** lathe, this was treadled with much enthusiasm by Stuart King and Malcolm Cobb at times it seemed very close to take off.

Downstairs outside in a tent one could find demonstrations of Ornamental, Pole Lathe and Standard Lathe turning. Also displayed here was the giant **Wassail Bowl** made by **Stephen Cooper** for the **Lord Mayors Show**.

The Woshipful Company of Turners should be congratulated for staging such a diverse and all embracing event of the Turners Art & Craft.

Their 400th year was certainly celebrated in style and with a certain dignified panache. Here's to their 500th year.

WCT 400th Anniversary Turning Competitions

Ray Key

Held at the
Apothecaries Hall London
June 14th 2004

These wide ranging bi-annual turning competitions organised by The Worshipful Company of Turners took on an extra significance this year.

Their staging coincided with the 400th Anniversary celebrations being held for the forming of this august body. The winning entries were prominently displayed at the 400th Anniversary Celebratory Exhibition 'Wizardry in Wood' at Pewter's Hall in the City of London.

Despite all this the entry numbers remained disappointingly low, in my humble opinion, (there were no more than 20 entries in any one competition), that said the quality of the work entered in the main was of a very high standard.

There were seven different competitions with sub sections within some of them, the competitions attracting the most entries were **The Masters Competition for a Turned Egg, The Felix Levy Open Competition for Freestyle Turning and The Plain Turning Competition with monetary prizes provided by the AWGB.**

The Master's Competition attracted probably the most innovative and diverse approaches to dealing with subject matter and also the highest overall standard throughout in any of the competitions.

There was also a certain amount of controversy as the egg in the winning entry was an ostrich egg and in essence had not been turned. Some felt the competitions rules

called for the egg to have been created on a lathe, where-as this egg had only been lathe mounted, turned and adorned. It is always good to have a bit of controversy as it proves people care; I am just pleased not to have been one of the judges of this competition.

1st prize of £1500 to Paul Coker for his Ostrich Egg lidded goblet

2nd prize of £1250 to Colin Priddy for his Egg Inlaid jewellery box with internal trays.

3rd prize of £1000 to Desmond Dezelsky for his Lattice Egg on stand from various woods.

4th prize of £500 to Reg Hawthorne for his Cloisonné Art Deco Egg with a table & bowl of fruit inside.

All the above winners are seasoned competition entrants and always seem to challenge themselves to better their previous entry; long may they continue to do so. Not sure what the Politically Correct movement will make of woodturners!!!! actually competing to win something.

There were some extremely fine entries that must only have missed out by a whisker, their creator's consolation is that they still have their pieces, as the Company retains winning entries.

All the winners also received a certificate I am delighted to say all are members of the AWGB.

The Felix Levy Open Competition for Freestyle Turning

Slightly disappointed with the work in this competition, I guess my reasoning being that the rules

allowed for total freedom of creativity; entrants could make whatever took their fancy. That said it should not be seen as a criticism of the winning entries. There is only one monetary prize, but it is significant and the entrant gets to keep their work, unlike some of the competitions.

1st prize of £500, a Trophy and Certificate to Donald Bennington for his Sculptured Edge Burr Oak Platter. Don has become well known for this type of work and has deservedly won many prizes for similar items at some of the national woodworking shows. Normally that is the extent of prizes in this competition but sponsors were attracted and the winner was also a recipient of a £50 Axminster voucher.

2nd prize to Charles Sharpe for his Cherry Bowl with Bog Oak Butterfly, Charles was awarded a £100 voucher from Robert Sorby.

3rd prize to Ken Surrey for his Round Screw Lidded Box, Ken was awarded a £50 voucher from Ashley Isles.

Plain Turning Competition – AWGB:

This competition monetary sponsored by the AWGB for its Senior and Junior members, should include visible elements of both faceplate and between centre techniques. The judges often have a tough time with this one as many objects challenge the traditional interpretation of this criterion. Take an end grain hollow form as an example this is usually mostly shaped between centres then chuck mounted and hollowed out etc. This is not in your face, definitely spindle and face plate turning say of a 'Tazza' (footed pedestal bowl) face plate turned base, spindle turned stem, face plate turned bowl.

There were some fine works in this competition both traditional and creatively modern by some well-known names and past competition

winners. There is no doubt that Mike Morley, Yes!! our AWGB Treasurer was the outstanding winner of the senior competition and David Fishwick the outstanding winner of the Junior Competition.

Senior:

1st prize of £200 to Mike Morley for his 'Arconian' Tazza in Sycamore and Black Stringing, Mike also won a Gold Medal, £100 Record Voucher and a Subscription to Woodturning.

2nd prize of £150 to Gordon Fradley for his Pair of mixed Hardwood Candlesticks; Gordon also won a Silver Medal, a £50 Craft Supplies Voucher and a Subscription to Woodturning.

3rd prize of £100 to Bryan Scott for his Abstract Form (I loved the simplicity of this, if only the disc had have been black and not mahogany it would have been different class). Bryan also won a Bronze Medal, a £50 Liberon Voucher and a Subscription to Woodturning.

There were three Commended runners up each receiving a prize of £50 they were:

Mark Hancock for his Untitled Carved and Turned Spiral Tube.
Julie Heryet for her Multi pod form
Marcel van Berkel Laburnum for his Turned & Carved Vessel.

All winners also get a Certificate and they all get to keep their work.



David Fishwick receives his prize from the Lord Mayor of the City of London

Junior:

1st prize of £125 to David Fishwick for his Oyster box with Finial, David also won a Silver Medal, a £50 Ashley Isles Voucher and a Subscription to The Woodturner.

2nd prize of £75 to Luke Rance for his Carved and gold painted Bowl in Birch; Luke also won a Bronze Medal, a £50 Craft Supplies Voucher and a Subscription to The Woodturner.

There were two Commended runners up each receiving a prize of £50 they were:

Mathew Fishwick for his Eccentric stand and Pen

Tom Williams for his Pedestal bowl in Yew with black inlay.

Both Mathew and Tom get Subscriptions to The Woodturner and also Certificates, as do David and Luke and they all get to keep their work.

It was good to see more juniors entering this year but we need more, (there was only one entrant in 2002).

To sum up the AWGB's part of the Competition, the standard was good, the numbers of entries one has to say disappointing, we have nearly 3000 members but only around twenty entered despite the longest lead time I can remember for any competition for a very long time.

Entry forms were sent out with 'Revolutions' in September 2003. When you see the value of the prizes and all the sponsor provisions surely more of you will mark a date in your diary for 2006.

The other competitions I have yet to mention are the **400th Anniversary Open Competition**, the **Three Ornamental Turning Competitions**, and the **Plain Turning Competition** for the **Liverymen & Freemen of the Company**

The 400th Anniversary Open Competition for set of four boxes with a connecting theme. Attracted the most entries of these remaining competitions, interesting really, as the Company keeps the winning entries, but the prize money was small.

There was some good work here, a mixed selection of both ornamental and plain turning.

1st prize of £200 to John Edwards for his Four African Blackwood 'Sunrising' Threaded boxes. John also received £50 Axminster Voucher.

2nd prize of £150 to Stephen Copestake for his 'Four Seasons' Cocobolo signet ring boxes. Stephen also received a Craft Supplies £50 Voucher

3rd prize of £100 to Dave Regester for his Four Eccentric Trunnion boxes in mixed English hardwoods. Dave also received a £25 Liberon Voucher

4th prize of £50 to John Edwards for his Four African Blackwood 'Flower' Threaded boxes. John also received a £10 Liberon Voucher.

All the winners received Certificates.

Unless you won the first prize in this competition I think you would probably feel like a loser, as the commercial value of these winning objects would certainly have been greater than the prize money on offer. The Company keeps the winning entries from this Competition.

The **Ornamental Competitions** had very few entries submitted and this must be viewed as disappointing.

Despite the low number the quality was fine and the prizes in each competition were awarded. Paul Coker and John Edwards cleaned up here. Medals and Certificates were the order of the day and £150 of



From left to right Paul Coker, The Mayor of the City of London, Desmond Dezelski, Paul Levy, Master of The Worshipful Company of Turners

Vouchers from Rustins.

The Liverymen and Freeman of the **WCT** mustered works late in the day for their **Plain Turning Competition**.

There were entries in both the Proficient and Novice sections, John Edwards, Malcolm Cobb, Peter Ellis and Andrew Neill walked away with the prizes. I guess they may have staggered away if they opened their prizes.

Organisation

The planning for this event is done over a twelve-month period, competition themes decided, rules drafted, sponsors sorted, judges appointed, civic dignitaries arranged to present prizes etc.etc.

As time gets close a military style operation swings into action all eventualities thought of and covered. Entries were received on the day prior to the competition and on the day, other entries had been received by willing WCT members acting as collection points.

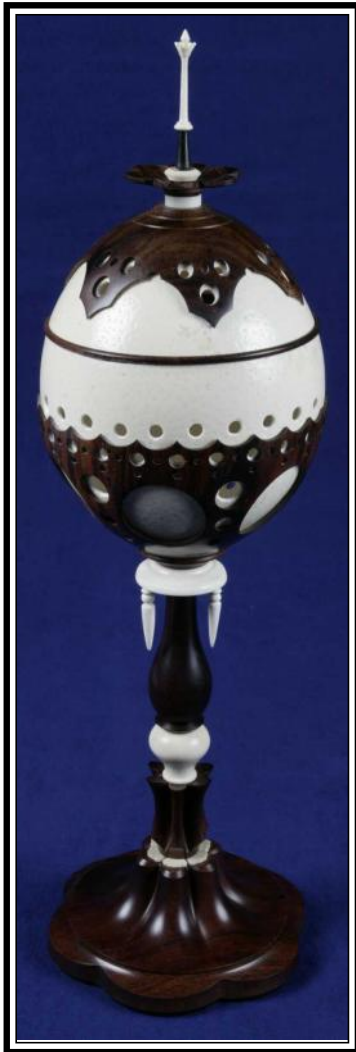
Judging stated around 11am and concluded around 1pm. The public, competitors and anyone else interested had the opportunity to view the assembled works until around 4pm. The Lord Mayor of the City of London (no not Ken) made the presentations, viewed the exhibits and talked with the prizewinners, a convivial and hectic day seem to come to and end almost as soon as it had begun.

To sum up a tremendous amount of planning and effort goes into this bi-annual competition day. Maybe that is the rub '**day**', it done and dusted in a very short time and seen by all too few.

If it could be staged for longer and viewed by more maybe it would attract many more entries. The prizes are generous in the main so that should not be putting people of entering.

My hope is the WCT continues to hold these bi-annual Competitions and more of you will support this event in 2006.

The Masters Competition



1st - Paul Coker - Ostrich Egg lidded goblet



2nd - Colin Priddy - Egg Inlaid jewellery box with internal trays.



3rd - Desmond Dezelsky - Lattice Egg on stand from various woods.



4th - Reg Hawthorne - Cloisonné Art Deco Egg with a table & bowl of fruit inside.



4th - John Edwards - African Blackwood 'Flower' Threaded boxes

400th Anniversary Open Competition



1st - John Edwards - African Blackwood 'Sunrising' Threaded boxes



2nd - Stephen Copestake - 'Four Seasons' Cocobolo signet ring boxes



3rd - Dave Regester - Eccentric Trunnion boxes in mixed English hardwoods

All photographs courtesy of
The Worshipful Company
of Turners

The Felix Levy Open Competition for Freestyle Turning



1st - Donald Bennington - Sculptured Edge Burr Oak Platter



2nd - Charles Sharpe - Cherry Bowl with Bog Oak Butterfly



3rd - Ken Surrey - Round Screw Lidded Box

Plain Turning Competition - Seniors



1st - Mike Morley 'Arconian' Tazza in Sycamore and Black Stringing



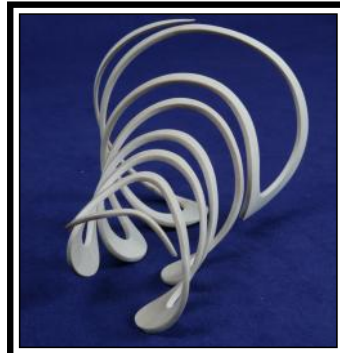
2nd - Gordon Fradley - Pair of mixed Hardwood Candlesticks



3rd - Bryan Scott - Abstract Form



Commended - Julie Heryet - Multi pod form



Commended - Mark Hancock - Untitled Carved and Turned Spiral Tube.



Commended - Marcel van Berkel Laburnum - Turned & Carved Vessel.

Plain Turning Competition - Juniors



1st - David Fishwick - Oyster box with Finial



2nd - Luke Rance - Carved and gold painted Bowl in Birch



Commended - Tom Williams - Pedestal bowl in Yew with black inlay



Commended - Mathew Fishwick - Eccentric stand and Pen

Our native trees - Holly

GuyRavine

General description

The native English Holly (*Ilex Aquifolium*) is only one of a number of Hollies growing around the Northern hemisphere. Holly is seen most often as a garden or park ornamental, but it does grow wild in both hedges and woodland. In both of the latter it is often taken to be an indicator of antiquity.

As a small tree or shrub Holly grows slowly; amongst other slow growing trees, it will grow up to 15 m (50ft), but more often in Britain its maximum mature height is 9-12M (30 – 40 ft). In Italy and France, especially Brittany, it will grow much larger than is common in England. Holly is often found growing amongst Oak and Beech trees in the wild. Being easy to trim Holly is valuable as a hedge plant and it is in this form, or as a park or garden tree that most people are familiar with it.

There are about 400 species of Holly shrubs and trees, most but not all being evergreen. The North American species known simply as American Holly (*Ilex opaca*) grows along the Atlantic coast and in the Southern states. These trees can grow to 15 m. (50ft) in height. Kashi Holly (*Ilex Chinensis*) grows in Japan and China. There are cultivated varieties with yellow berries (as opposed to the familiar red), while others have variegated foliage, and some have smooth rather than prickly leaves.

It is rarely affected even by the most severe of winters and seems to be immune to infestation by insects. Birds love its berries, and spread them effectively either by discarding them part eaten or in their droppings. Holly is slow to germinate and slow in its initial growth, but grows more vigorously after the first four or five years. As

Holly grows its branches and leaves from top to bottom forming a bushy head, or it may take on the form of a pyramid, pointed at the top and leafy to its base. Holly, like Beech, frequently has small wood-knots attached to it; these are composed of a smooth nodule of solid wood embedded in its bark. Holly bark is smooth and grey, often covered in green algae, which rub off on skin and clothing when handling fresh cut wood.

Most readers will be familiar with the texture of Holly leaves, which are thick, green and glossy, and of course above all- prickly! They often remain attached to the tree for several years, and when they do fall, they take an age to decay or compost. Holly flowers in May. Its flowers being pale pink on the outside and white on the inside. Male and female flowers usually occur on different trees. The female flowers are pollinated by insects and bees, attracted by the scent of a honey like liquid released from their bases: the flower then produces the familiar clusters of brilliant scarlet/red berries. If a tree crops well one year, it will often rest the following year, before cropping again. The berries, though eaten by birds and animals, are poisonous to humans. Deer eat Holly leaves in winter. Sheep seem to thrive on them, and the goats I look after are partial to them. In the past it was used as a cattle-feed in winter, producing good milk and apparently excellent butter. In the Lake District it was pollarded for this purpose. Rabbit-breeders sometimes install a Holly-stick for the rabbits to gnaw, as a tonic and restore their appetite.

The twigs were used to make birdlime, used for the capture of small birds.

Ancient and champion trees

The largest trees in the British Isles are as follows. In England, in Staverton Thicks in Suffolk, is a tree 22.5 metres high (70ft) and with a maximum girth of 2.36 m (c7ft 7ins), while at Greencombe (near Porlock) in Somerset is another tree with a girth of 1.92m (c 6ft). In Scotland at Dundonell House is a tree 14m (47ft) high with a girth of 3.93m (13ft). In Ireland at Clogfune in County Kerry is a tree with an unremarkable height of 12.2 m (c 41ft) but with the extraordinary girth of 5.47 m (c.18.5 ft).

Folklore

Holly is associated with the death and rebirth symbolism of winter in both Pagan and Christian lore. In Arthurian legend, Gawain (representing the Oak King of summer) fought the Green Knight, who was armed with a holly club to represent winter.

Holly is widely used as a Christmas decoration, a custom carried on from the Romans who would send boughs of Holly, accompanied with other gifts, to their friends during Saturnalia (The Roman festival of Saturn, held around December 17th; which was a celebration of the winter solstice with general feasting and revelry). The custom of decorating the home with Holly has also been credited to the Druids who decorated their huts with evergreens during winter as a home for the sylvan spirits (spirits of the woodlands), and as a symbol of life in the depths of winter. Early Christians adopted this custom from them.

There is a Christian legend that the Holly first sprang up under the footsteps of Christ, and its thorny leaves and scarlet berries are likened to drops of blood symbolic of his suffering. In parts of Europe the

Holly tree was called “Christ’s Thorn” or “Holy Tree”. In this country Turner refers to it by this name in his “Herbal ” published in 1568. In old Christian church calendars, Christmas Eve was often marked “templa exornantur” (meaning “the churches are decked”) and the custom continues today. “Deck the halls with boughs of Holly” is the refrain to a popular Christmas carol.

Devotees of J.K. Rowling will not need telling that the protagonist of her stories wields a Holly wand. That’s Harry Potter for the uninitiated!

Here are a selection of tales and superstitions involving Holly: - “ For good fortune they use to be planted near houses: and in churchyards, e.g. within Westminster Abbey cloister, &c”

“ It is said by the inhabitants of the forest of Bere, East Hants. that new milk drank out of a cup made of the wood of the variegated holly is a cure for the hooping cough.”

“15th c. saying. Whosoeuer ageynst Holly do crye, In a lepe shall he hang full hye ... Whosoeuer ageynst Holly do syng, He maye wepe and handys wryng.”

“To thrash chilblains with holly is an old-fashioned cure, in some places it is only efficacious if the feet are crossed during the painful operation’

“ It depends upon the kind of holly that comes into a house at Christmas, which shall be master during the coming year, the wife or the husband. If the holly is smooth, the wife will be the master; if the holly is prickly it will be the husband.”

“Never must holly be used for sweeping a chimney.”

“Old fenmen [claimed] that scratching the legs with a holly

branch was excellent for preventing an attack of ague.”

“Holly may be used in spells having to do with sleep or rest, and to ease the passage of death”

Uses

Holly is hard, compact and close-grained. Its colour is bright white ivory and it can take a high polish. When fresh cut the wood has a slightly greenish hue but soon becomes perfectly white, its hardness makes it superior to most white woods. It was used extensively for inlaying furniture with marquetry.

The walls of the drawing room at Haver castle are beautifully decorated with patterns in Holly and Bog Oak.

Holly is very retentive of its sap and warps in consequence, so it needs to be well dried and seasoned before being used. When stained black it has the appearance of ebony and was often used as a substitute for it as piano keys. It was also used for the manufacture of rulers and mathematical instruments as a cheaper alternative to boxwood. It has also been used as an alternative to Box for the carving of engravers blocks. Unfortunately it does not have boxwood’s ability to take a thread easily.

Further back in time it was apparently one of the three timbers used in the construction of chariot wheel shafts. It was also used in spear shafts.

Turning Characteristics

Good quality dry Holly is very hard to come by. Unfortunately Holly is a tricky wood to season properly and few, if any, timber merchants nowadays are prepared to take the trouble, since Holly butts are rarely large enough or clean enough to have much value. Holly is best cut when the sap is down, planked quickly and the planks stored end reared and inside (like rippled

sycamore). If logs are left whole and outside, they are rapidly prey to fungi that discolour them and weaken the wood. Sometimes spalted Holly can be attractive and usable, but more often it is just soft and dirty looking.

What one usually strives for in the use of Holly is to maintain the bright ivory like whiteness, and wet turning is the best way to achieve this end. Wet turned natural edged bowls, (provided they are turned thin enough) will distort interestingly, even spectacularly, without splitting. Bowl blanks can also be rough turned and left to dry, and when re-turned they will keep their shape without moving.

Stock for spindle turning can also be rough turned when wet, end sealed and retained for 6 -12 months, when it should be ready to use. The dowels will almost always become oval during the drying process. Knots are frequent in Holly and are best avoided in the preparation of this sort of material, as knotty dowels will probably split or distort too much to be of much use. I would not recommend turning wet cylinders of more than 2 1/2” – 3” diameter, in my experience they are likely to split.

Do not be tempted to put such wet turned blanks into a plastic bag or sack. Drying holly needs clean air circulating around it, or it will be attacked by the aforementioned fungi that will render it useless, at worst; or at best discolour it.

When dry, Holly can be used for any sort of spindle turning and is hard enough to be used for the most detailed of work. It also takes colour very well.

From what I have said you may be thinking that this wood is not worth the bother. I hope that is not the case, as it can be a very rewarding material, a valuable resource that often goes to waste.

Copyright Guy Ravine 2004

Coombe Abbey Woodturners Turners' Weekend

Coombe Abbey Woodturners are hosting a Turners' Weekend on 4th/5th December this year at Bedworth Civic Hall in North Warwickshire.

There will be five local clubs involved over the two day period giving demonstrations, entering competitions, challenges, etc. In addition there will be a sale of work which we hope will prove popular, advertised as a woodworking Christmas craft fair.

Bedworth is a pleasant little market town with plenty going on. Easily accessible from the north (A444) or the south (M6) there is a good car park next to the Centre.

Refreshments are available from the licensed bar or café in the venue and there will be no charge for admission.

The intention is to hold a fun weekend for turners and those interested in woodworking and not a commercial venture. Our chosen local charity will benefit.

Welcome to another new branch

FAIRLOP WOODTURNERS

Their Secretary is Jon Warwicker,
Telephone: 0208 281 3616
E-mail: jowwarwicker@hotmail.com

They meet at the King Solomon School, Barkingside, Essex on the 2nd Tuesday each Month at 7.30pm

Cambridge Recruitment

by Derek Phillips

On June 6th this year the Cambridge Branch of the AWGB had a stall at the Wimpole Hall country show. This stall intended to show the public, the craft of woodturning, and to recruit new members to the Branch.

Because this was a new venture for the Cambridge mob, we applied to the committee of the AWGB for a grant to help cover our costs for renting the stand and printing information leaflets about the Branch. This grant was approved and covered most of our costs; we also borrowed, from the AWGB, a combined television and DVD player so that the CD Wonders in Wood could be shown, to attract the public.

Our Secretary, Edmond Rose, did most of the organisation for this event and a grand job he made of it.

On the day, five members of the Branch manned the stand, answering questions and demonstrating woodturning. They



Display of work

were, Ed Rose, Bill Lewis, Norman Clarke, Denis Woodley and Derek Phillips. I think Denis spent most of the day making coloured spinning tops and giving them away to children, while the rest of us tried to keep up with him and get someone to watch us instead.

We had two lathes on the go for most of the day and two display tables showing members work, the weather was hot and sunny (yes I am



*The Cambridge five— left to right
Bill, Ed, Norman, Derek and Denis.*



Norman Clarke

talking about British weather). According to the local paper the week after the event there had been 10,000 visitors and I think most of them, at one time or another, arrived at our stand.

There was a plenty of interest in the display of members work and also joining the Branch, a lot of information was given out both verbally and by information leaflets.

Woodturning is normally a fairly solitary craft, but once you get a bunch of wood turners together, with an interested audience, then



Bill Lewis

there is no stopping the talking. The bottle of cool wine that was produced, out of thin air, at lunch time was most welcome to revive the overworked vocal cords, and to fortify us for the rest of the afternoon.



Ed Rose

All together it was a good day, enjoyed by the five of us and we hope will produce new members to the Branch and to the AWGB

Members Discount Scheme

As you have already read in the Chairmans notes we have received complaints from some of the traders in this scheme that some members have been rude to their staff. I make no apology for repeating this information as the Executive Committee feel very stongly that we should bring this matter to your attention.

The Executive Committee members work very hard to secure these discounts for your benefit and they are all backed up by written confirmation of the offers negotiated.

Some of these companies only offer discounts on a specific range(s) of goods and not on everything that they may sell. This is clearly set out in the Members Handbook.

You may or may not be asked for your membership card. This is asked for to protect the scheme against misuse by lapsed or non members and is a requirement of the scheme. Mail order companies on occasions check a members validity with us as they obviously cannot see your membership card.

Please do not be rude or lose your temper if you do not get a discount on a certain product. We do not want to allienate these traders and make them withdraw from the scheme.

If you have a problem with any part of this scheme or with any particular trader please contact Tony Walton, Trade and Business Liaison Officer. He will look into your grievance and let you know the result

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Teenager Turners Training

David Fishwick - Photos by Colin Fishwick



The Students L-R Jack Mavin, Jason Jones, Mathew Fishwick, Steven Teasdale(Hidden), Tom Williams., Alec Eyre, Luke Rance, Robby Duboux, Malcolm Baker, John Blackwell, David Fishwick, Harry Williams, Richard Bicheno.

My ambition to have a Young Woodturners Meeting came about last summer looking at the Pyrenees whilst chatting with Jimmy Clewes. We wanted a group of teenagers and young (or young at heart) professional turners to work together, learning and sharing the excitement of creating art forms from wood. We had a plan. We needed tutors, a venue, equipment, enthusiastic teenagers and someone to help me organise it all, mum became the 'willing' helper.



Alan Holtham guides Alec Ayre

Back at school in September, I spoke to the head of design, Sean, who said he would lend us the two workshops free of charge. I had been in regular contact with Alan Holtham and managed to persuade him this was a good idea and he agreed to join us. With the promise of a venue and two pro's on board the next task was to determine when we could do it. We had to leave enough time to find some teenagers, I was told this might be difficult and we needed at least 12!

We set the dates of 31st May and the 1st June, Spring bank holiday. Once we had a date fixed, I designed an advertising leaflet and took it to the Harrogate Show. Whilst we were there, I spoke to Ray Key who said the AWGB might support the event if I wrote to him with the plans. With Rays enthusiasm and some funds promised from the AWGB we gathered ideas and networked for sponsors. Derek Phillips very kindly sent out letters to young AWGB members and Nick Hunton sent

letters to the entrants for the Young Woodturners competition in 2003. From this we had seven boys signed up.

At Harrogate, I also persuaded Mark Baker to advertise the event for free and to come and teach if we could



Jimmy Clewes shows tool control to John Blackwell

get enough teenagers. After the magazine articles done by Alan and Mark, we had twelve boys as hoped for. As the teenagers' numbers grew, we enlisted more professional



Reg Sherwin discusses design with Mathew Fishwick

turners, namely the two Reg's. All the lathes were to be transported in, Alan bringing a trailer loaded with five and every other turner bringing at least one. All the teenagers bought their own tools, eye protection and smocks, which was a great help. All the plans began to shape up until mum could not say no to a thirteenth teenager and we had to find another lathe. Bill Rees from Turners Retreat was originally enlisted to demonstrate his artistic skills with flocking, inlaid and texturing but kindly offered to come for both days and he bought a Nova DVR lathe - just for me! When mum had another enquiry she could not say no again but Harry had to bring his own lathe! I almost switched the computer off in case any one else enquired.

Mum sorted out all of the details, whilst I was at school, like insurance, food arrangements organising an

electrician to make sure all of the equipment 'was tested by PAT'. Portable Appliance Testing for electrical equipment we were informed by Mark Baker was needed and the insurance company confirmed this. What mum didn't know until the first day was that it had to have been done in the previous six months. So quite a lot of items had to be retested on the first morning. Fortunately some of the equipment had been done by the individual turners bringing the equipment in. In the end only one of our extension leads failed because it was too long. She also had the pleasure of receiving big parcels from the generous sponsors who kindly donated finishing products,



Reg Slack shows Steven Teasdale how to present a chisel

facemasks and abrasives. A trip to John Boddy's Wood store and we were well equipped with superb sycamore blanks for spindle work. Turners Retreat donated wood blanks, flocking and inlaid as well as Bill.



Luke Rance grinding his tool supervised by Mark Baker and Richard Bicheno watching

The days finally arrived and the house started buzzing Sunday evening as people arrived to take up spare beds and floor space. We were up bright and early 6.30am Monday morning, a quick breakfast and we were off to school. All of the lathes were manhandled into position in the appropriate workshops and by 9.15 every one had arrived and was enthusiastic to get started, so we did. The professionals all gave talks from design and finishing projects to tools sharpening and safety in the workshop. Bill Rees did a 30 minute demonstration on texturing, flocking and inlaid which was brilliant and motivated a lot of innovative ideas amongst the teenagers about how they could enhance the projects which they had planned to complete. A quick lunch and we all got tools sharpened and work began. The buzz in the workshops was really high with enthusiasm and eagerness to learn from the professionals.

Wood shavings flowed freely and very soon the dust extractors were full. Harry's dad, Ian stayed and helped, my Dad wandered around with a broom in one hand, and camera in the other, making sure everyone had the tools, drinks and safe floor space, which they needed.

At 5 o'clock we finished and returned to our house for a BBQ. In spite of the poor weather forecast, Monday evening was warm and bright and the BBQ, which dad was in charge of and food mum and Anne Sherwin had prepared, was



Bill Rees demonstrates the use of Inlaid

superb, apart from the occasional caramelised sausage! Giggle juice and stories were plentiful around the chiminea being an 'old' teenager I can definitely say I learnt a thing or two! The evening flowed into the early hours until the rain drops dictated bedtime. Needless to say we all slept very well.

Day 2 started at a more reasonable hour of 9am. We all worked hard completing one or two projects by the end of the day. Where as day one had been more about learning techniques, tool sharpening and design, day two was about putting that into practice. Although it had been stressed the event was more about taking away inspired skills, we all wanted to take away a good piece of work. Everyone was working to the limit of their skills and abilities and although there were a few pieces rendered for the "Designer Firewood box", enough to keep dads chiminea supplied for a good half an hour, every one finished a piece at a significantly higher standard than they had previously and were justifiably proud of their achievements. The success of this event will be reflected in the continuing improvement in the standards of those who took part. I

cannot wait to get back into the workshop and develop some of the ideas I have had in the past two days. During the BBQ and on the second day it was great being able to talk to other teenagers, swop ideas and discuss designs for new projects.

After a busy time cleaning the workshops thoroughly Jimmy concluded the event with presentations of certificates to all of the teenagers and flowers for Anne and mum for all of their hard work preparing food. I took the opportunity of presenting the Turners with a thank you card and certificate of attendance on behalf of all of the teenagers present. Without the hard work of all of the turners, mum, dad, and the generous contributions of all of our sponsors this event would never have been possible. We all had such a fantastic time and learnt more in two days than we would have learned in two years from books and videos – and even Jimmy's DVD.

I just want to take this opportunity to say a BIG THANK YOU to Ray Key and the AWGB, Andrew Mayer and The Worshipful Company of Turners, Turners Retreat, GMC publications, Henry Taylor Tools

Ltd, John Boddy's Wood store, Sandpaper Supply Co. Briwax, Mylands and Chestnut products, Ockenden Timber and Lincolnshire Woodcraft Supplies, JSP (supply of face masks) and Nexus publications. But most of all thank you to Mum and Dad for helping, Jimmy Clewes, Alan Holtham, Mark Baker, Reg Sherwin, Reg Slack and Bill Rees for sharing their skills and knowledge and thank you to all of the teenagers who attended and made it the wonderful days that it was.

Hopefully this is just the start of regular meetings and thanks to Turners Retreat and the enthusiasm and support from Bill Rees we will all meet again and encourage more teenagers to attend a club there, starting 3rd July. Best wishes also to Rupert Curry (16yrs) in New Zealand who read about my event in the American Woodturner and after many e-mails between us, on the 28th and 29th August is holding the first teenagers training event in New Zealand, perhaps one day we could have an international meeting?

Colour pictures on the back page



Alan Holtham sets up one of the main workshops

Tony Boase Tribute Update -Scholarship awards

Mike Scott

The Tony Boase Tribute has been a tremendous success: of the 69 pieces made by the 50 artists who participated, only 4 pieces remain unsold:

They are:

Anthony Bryant	No 8	£150
John Grimshaw	No 20	£450
Laura Ponting	No 36	£150
Merryl Saylan	No 53	£ 350

Offers on these remaining pieces will be considered, and the pieces can be viewed on the website :

www.tonyboasetribute.co.uk

Overall the fund has raised over £11,000, a staggering figure thanks to the efforts of the various artists concerned who gave their time so willingly. Costs were kept to a minimum thanks to the efforts of so many people, especially Chris Winch as catalogue designer, David Brittain who photographed the pieces, and Nicola Wood who designed and set up the website.

Thanks also to the donations made by:

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Craft Supplies have donated a course to be taken at Millers Dale or at their facility in the South of France, to the value of £600: this course is still open to applications.....don't miss out on this wonderful opportunity!

To date 9 applications have been received and considered by the committee. The successful 7 are:

Christian Burchard – Oregon, USA
£750 Grant towards costs of attending Collaboration N.Z., a major collaboration event with many well-known artists from a multitude of disciplines, to be held in March 2005

Richard Forgan – Aylesbury. £250
Grant towards costs of attending AAW seminar in July 2004

Mark Hancock – Wales. £750 Grant towards costs of attending the Emma Lake Collaboration summer camp in July 2004

Richard Hooper- Liverpool. £500
Grant towards research into CAD

and CAM applications for creating complex forms

Sean Ohrenich – Oregon, USA. £250
Grant towards taking time out to develop new work

Glenn Roberts – NSW, Australia.
£500 Grant towards costs of attending Collaboration N.Z. in March 2005

Philip Streeting – Ipswich. £350
Grant towards research and development of a website to aid the design of turned forms.

The committee welcome further applications from interested parties, the details of the fund are available on the website.

Anyone who would like to make further donations to this project can do so by sending a cheque payable to:

Tony Boase Tribute Fund

c/o The Administrator

Mike Scott

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Turning Bowls	Chris Stott	1 1/4 Hrs
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The Basic Box	Ray Key	3/4 Hrs
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A Course on Spindle Turning	Ray Jones	3 Hrs
Elliptical Turning	David Springett	1 Hr
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Colouring Wood	Jan Sanders	1 1/4 Hrs
The Woodturning Workshop	Slack & Sutton	1 1/2 Hrs
Techniques from AAW Symposium 1995		2 Hrs
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(Address on page 3)

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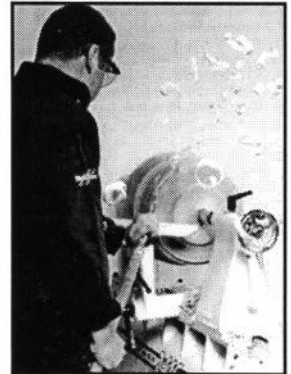
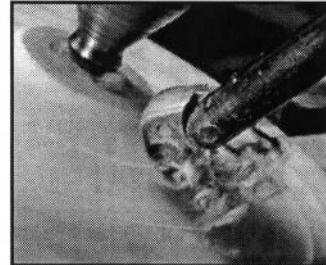
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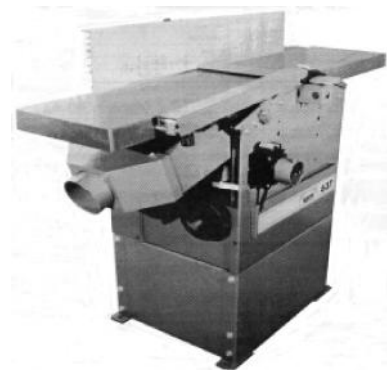


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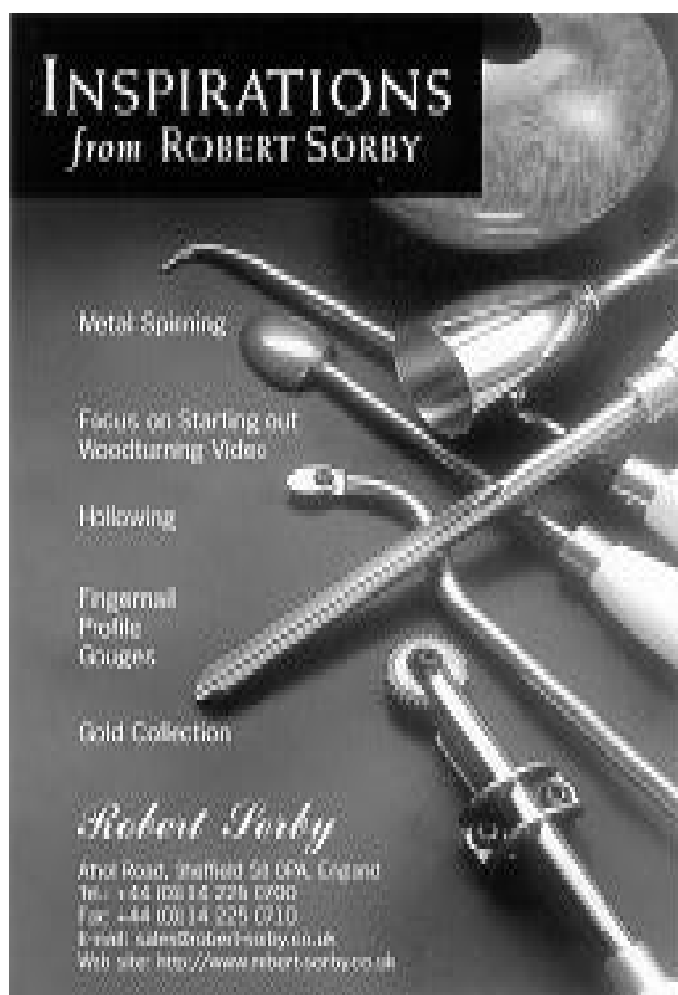

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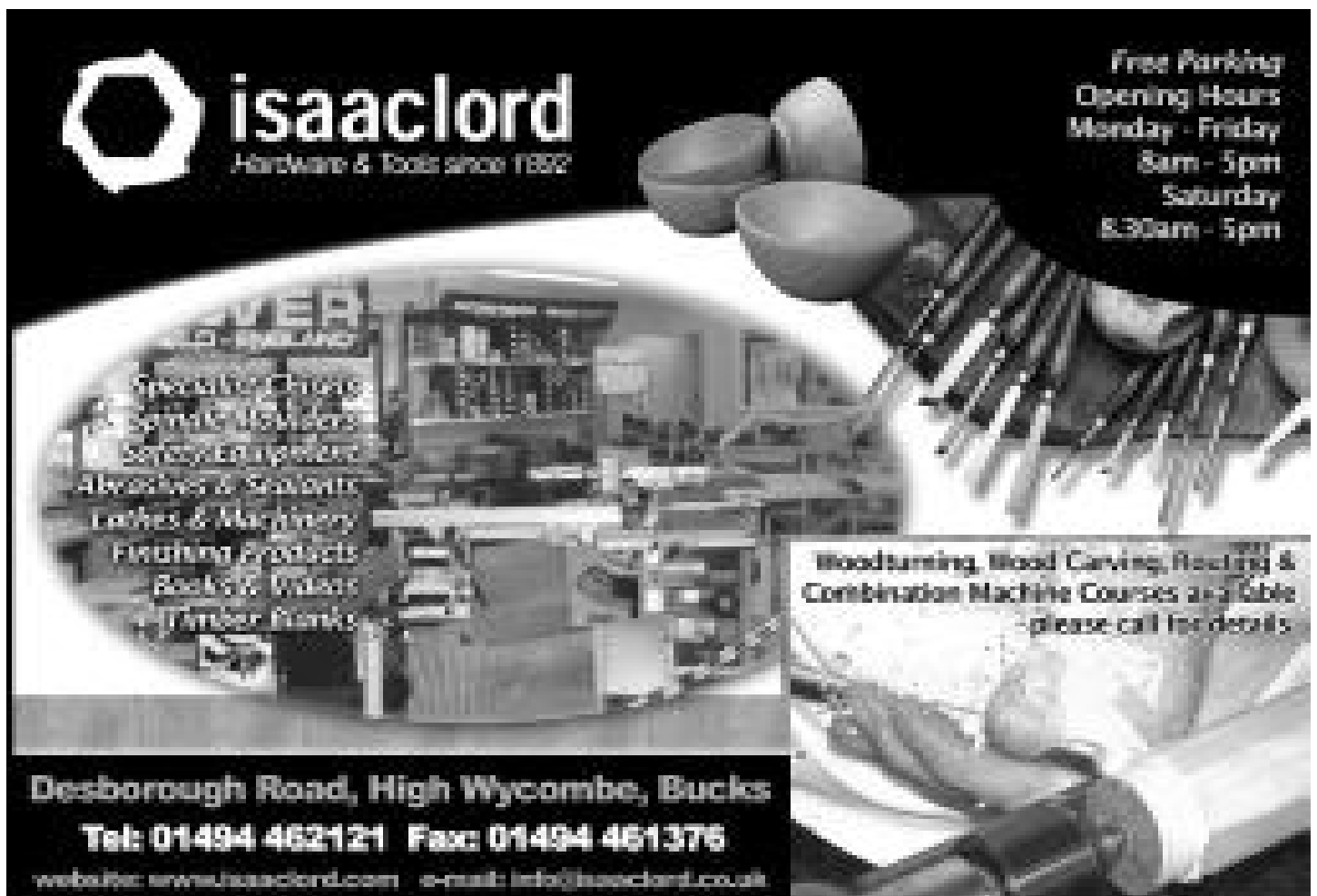
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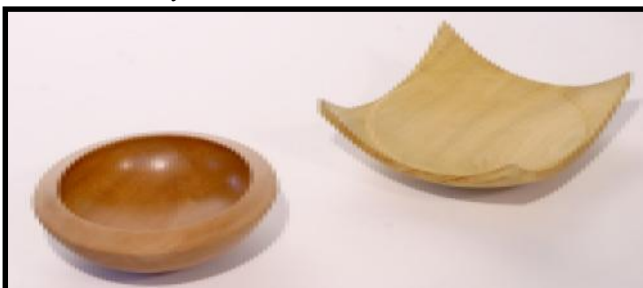


Luke Rance

Work produced by the Students at the
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Jason Jones



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