

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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£1.95 Free to members

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Woodturning is a fascinating hobby and a rewarding profession. It is a craft that has been practiced for centuries and is still popular today. Woodturning is a craft that has been practiced for centuries and is still popular today. Woodturning is a craft that has been practiced for centuries and is still popular today.

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Chairmans notes



With the summer now past and well into autumn it means that the woodworking show season is upon us. The weather may not have been that great but some of the Branch activities certainly were as one or two branches had organized some outside events such picnics and woodland adventures.

Turn East

August was East Anglia's by-annual one-day seminar organized by the Norfolk Woodturners, being unable to attend the previous one through working commitments I was really looking forward to this years event the demonstrators were Julie Heryet, Gary Rance, Bob Mortimer and Tracy Owen. I travelled to Norfolk on the Friday, as there is an excellent furniture store in Fakenham Christine and I wanted to visit and I new that there would be no time on Saturday. On the way we stopped and picked up our very good friends wife and proceeded to Fakenham through the most torrential rain storms roads flooded and almost impassable, after our visit to the store we went to Fakenham High School and met our good friend Sid Bear who was helping to set up for the following day his shoes and trousers still wet from wading from his car to the school most of the setting out was completed that afternoon.

After a most comfortable night at Sid and Beryl's I set off for Fakenham School with Christine and Beryl, as they were to be helping prepare for Tea Breaks and Lunches for over one hundred and thirty delegates plus demonstrators and committee members along with the other wives of the Norfolk Woodturners Branch.

As the delegates arrived they were greeted at the reception desk had there names crossed of the list and given the programme of the days events. When you entered the main hall there was a good selection of trade stands and it was nice to renew some old acquaintances also in the hall were tables with a selection of the demonstrators work on show and on the stage area there was a selection of there members work, The hall was now filling with delegates and there was an air of excitement as the delegates were deciding what was there order for viewing the demonstrations

Articles, letters, tips, adverts etc featured in this Newsletter do not necessarily carry the endorsement of the Association of Woodturners of Great Britain.

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Front Cover

Winning entries from
the Stoneligh
Woodworking and
Woodturning
Exhibition.

Top - Winners from the
Enthusiast class

Bottom - Winners from
the prestige class
(see story on page 6)

Copy deadline for
the next edition of
Revolutions
15th
January
2005

The Chairman Bernard Rose opened the seminar and after John Tuck had said a few words everyone went along to the various demonstrations.

Regional Representative

John Wilson the Southern regional representative owing to pressure at work has resigned from this post. John was seconded for the second year running to fill this post owing to the lack of anyone coming forward from the southern region to fill this position. I wish John all the best for the future and thank him for the work that he put into representing the South.

Adrian Needham who has been secretary of the Middlesex Woodturners for many years and is well known to many has agreed to be co-opted onto the executive committee as a regional representative for the Southern Region. I welcome Adrian into the fold and am confident that he will carry out his duties in representing the South of the country

Seminar 2005

The line up of demonstrators is now all confirmed as can be seen on page? of this issue of *Revolutions*. As you will see there are options as to what accommodation you require even to having the option to book your own accommodation off campus.

Irish Seminar

This year I attended the Irish Seminar as a one of the guest of the Irish Woodturners Guild this was the fifth year that I have attended the event it is organized slightly different to our own seminar as it moves location every two years and this year it was held as last year in the Maynooth Post Primary School Co, Kildare which is about 28 Km from Dublin.

I drove to Tiptree and met with Paul Howard, Patrick Brewster and Brian Partridge and we set off on our way for the short flight to Dublin where we hired a car and

drove the short distance to Maynooth all the time chatting about whom we would be watching as we all new who the main presenters were to be in fact I had met two the weekend before they were Mike Mahoney and Petter Herod but as usual as I was also working at the same event had never seen them at work.

I will not go into all the details as there will be a full report latter in this issue only to say that I had a marvellous weekend, and not only picked up one or two new things to tryout and adjust to my own style of turning but also third prize in the competition and Paul Howard picked up second prize for a pair of candle sticks and snuffer well done Paul.

Despite of a mishap returning to the airport we all had such a great weekend thank you the Irish Woodturning Guild.

Note the absence of the black stuff this year.

Editorial

This issue has be fraught with problems which has made it late reaching your doormats. I will highlight some of these problems later in this editorial to try and make life easier for the future.

With this issue are two forms firstly and most importantly is the Subscription renewal form. I am sure that you will want to continue your membership and to make the Membership Secretary's task a little easier - please pay your subscription early.

There is advice on this subject on page 25. If you are an individual member and do not pay through a branch please consider payment by Standing Order or by direct payment

as mentioned on the back of the renewal form.

I know of some long standing members who simply forget to send Derek a cheque and find themselves as lapsed members. If they had used a Standing Order or set up a direct payment this would not have happened.

The other form is your application to attend next years seminar. Early application is helpful to the Treasurer and helps the Seminar Sub Committee gauge the numbers to be expected.

I must say a big thank you to all of those members who have submitted articles for this issue. I believe it is the best one so far to help members make a variety of objects.

I am going to get a bit technical now but what I am about to say will help me and help you understand my needs.

It is the explosion in digital photography that, to my mind has prompted the large number of articles I am receiving at the moment.

Most cameras save their files in JPEG format. Nothing wrong with that if all you want to do is print them off. The compression rate of JPEG files is also very good allowing many photo's to be put on one disk or published on the web.

They are a nightmare when it comes to photo manipulation. Every time the file is opened, even just to rename it, information and quality are lost.

Continued on page 15

The Association of Woodturners of Great Britain

Notice is hereby given that the ANNUAL GENERAL MEETING of the
ASSOCIATION

will be held at
at Burcot Village Hall, Burcot, Northamptonshire
(By courtesy of Burcot Woodturners)

On Sunday April 3rd 2005 commencing at 2.00pm.
It will be preceded by the Branch Representatives Annual Meeting
which will commence at 11.00am.

THE ANNUAL GENERAL MEETING will follow the usual pattern of Officers Reports and elections,
plus any motions properly presented according to our Constitution.

The posts of Chairman, Treasurer and Secretary are open for re-election, the
current occupants are prepared to stand for a further term, nominations for these and for one Executive
Committee member who will stand for two years are required.

Nominations for any of these posts should be presented to the Honorary Secretary by Saturday 29th
January 2005, accompanied by a fifty word statement from the nominee outlining their background and
their interest in being a Committee Member and be signed by the proposer and seconder, who must be
members.

Nominations are also requested for the posts of regional representatives for the
North and South of England respectively.

Branch Secretaries are reminded to consult the Branch Rules concerning the voting procedure for the two
posts of regional representative. Nominations for these posts should be received by the Honorary Secretary
before Saturday 29th January 2005.

If required a postal ballot will be arranged by the Honorary Secretary and only relates to the voting
procedure for the two regional representative posts on the Executive Committee.

Any member wishing to put forward a motion for discussion at the AGM should submit that motion to
the Honorary Secretary by Saturday 29th January 2005

If any member requires a copy of the Constitution, please send a self addressed and
stamped envelope to the Hon. Secretary.

The Agenda, postal ballot forms (if necessary), and travel directions, will be circulated to you with
Revolutions during February 2004.

We hope that you can attend and look forward to seeing you on the day.

Lionel Pringle (Honorary Secretary)

Stoneleigh Park International Woodworking & Woodturning Exhibition

Nick Hunton - Woodturning Editor, The Woodworker

"If visitors to the show were to agree with the judges about the best piece of work in a competition, then I would be worried," quipped Ray Key at the Stoneleigh Park International Woodworking and Turning Exhibition. And this year the visitors did half agree with the rankings given by Ray, Stuart Mortimer, Gary Rance and Stephen Cooper as the judges of the turning competition. As a result Don Bennington found himself the recipient of both a first prize and one of the Visitors' Choice Awards sponsored by the AWGB.

One reason put forward for this was that the turning competition pieces were well displayed in glass cabinets, allowing visitors to see the work much closer than usual. They were also able to see all round the items, including the all important undersides.

There were, however, a good number of entries including many from turning enthusiasts entering for the first time, and we hope that the high value prizes put forward by sponsors Craft Supplies, SIP and The Worshipful Company of Turners encouraged people to enter. The prizes of courses in France, new workshop equipment and cash all make for good incentives.

This year there was also a new category of entry for pieces making use of hand chased threads, with prizes sponsored by Hamlet Craft Tools. John Berkeley who is a leading exponent of this type of work judged the category and was encouraged to see many making

good attempts in this area even if there are always lessons to be learned about getting a good, clean thread and a good grain match. This is a category which we may pursue again next year if we can gain the support of sponsors, but it will not be part of the open woodturning competition to be featured at our show at Alexandra Palace in February. So if you have thoughts for this, now is the time to get turning, as categories and prizes will be largely the same.

In fact the Alexandra Palace show (25th to 27th February) sees a new competition category for turning enthusiasts. With the four principal woodworking livery companies (Turners, Furniture Makers, Carpenters and Upholsterers) again hosting a demonstration and display stand, they are backing a competition which covers the broad range of skills they represent. This calls for an upholstered platform rocking chair in the American style, and there will be cash prizes to total value of £1500.



American Style Rocking Chair

If this tempts you, check for details in The Woodworker (now incorporating The Woodturner) and Practical Woodworking magazines.

Well done to all who entered the competition at Stoneleigh Park,



From left to right - Bryan Scott, Eric Webster, Don Bennington, Tony Brogan

your work contributed to a great display of turned work. Congratulations also to the winners — and to those who didn't quite make it, better luck next time!



Sue Harker with her Involute table lamp



Saxony spinning wheel



Roy Wood with his Tazza

Competition Results

Woodturning Competition sponsored by Craft Supplies, SIP and The Worshipful Company of Turners

Prestige Category

- 1st Don Bennington
Sculptured edge platter
- 2nd Tony Witham
Bandstand clock
- 3rd Roy Wood - Tazza
- 4th Bryan Scott Sphere
- 4th Desmond Dezelsky
Lattice platter

A special 4th prize also awarded to Dennis Keeling for a Vase with carved figures

Enthusiast Category

- 1st Eric Webster
Sculptured discus form
- 2nd Sue Harker
Involute table lamp
- 3rd Tony Brogan Footed bowl
- 4th Jon Paine Bowl with stand
- 4th Andy Craddock
Saxony spinning wheel

Special category for Thread Chasing

sponsored by Hamlet Craft Tools

- 1st Arthur Hickson
Moneybox lighthouse
- 2nd Paul Loseby Lidded box

AWGB Visitors' Choice Trophies

Prestige Category
Don Bennington

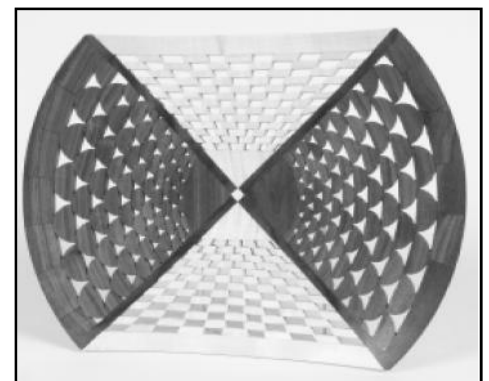
Enthusiast Category
Reg Simms -
Pair of candlesticks



Lidded box



Moneybox lighthouse



Lattice Platter

*Alexandra Palace
Exhibition
25th to 27th February*

Irish National Seminar 2004

DaveGrainger

We've got nothing new!

This thought was made clear at the Irish National seminar which was hosted by the Midlands chapter and held in Maynooth (near Dublin) during October..

In the foreword of the welcome pack Jim Gorman describes woodturning as an ancient craft and Maynooth as a town steeped in Irish history therefore the combination of these two ideas made Maynooth a suitable location for the event.

Tony Witham and myself were invited to attend as representatives of the AWGB and guests of the Irish Woodturners Guild. There were other AWGB members there too who were making return visits to this feast of woodturning.



From right to left - Patrick Brewster ,David Grainger, Paul Howard, Brian Partridge, Tony Witham



A competition winner from Tony Witham

I arrived in Maynooth about 9.00 am on the Friday in pouring rain. I had expected to see the place buzzing with "woodturning types" but it was not quite like that. Maybe I was a bit tired as I had been travelling since 4.00 am. and it was far too early for the seminar start time.

After a few minutes Phil Irons came striding out of the rain towards me (as he does) and I began to feel more at home. Phil had arrived the day before.

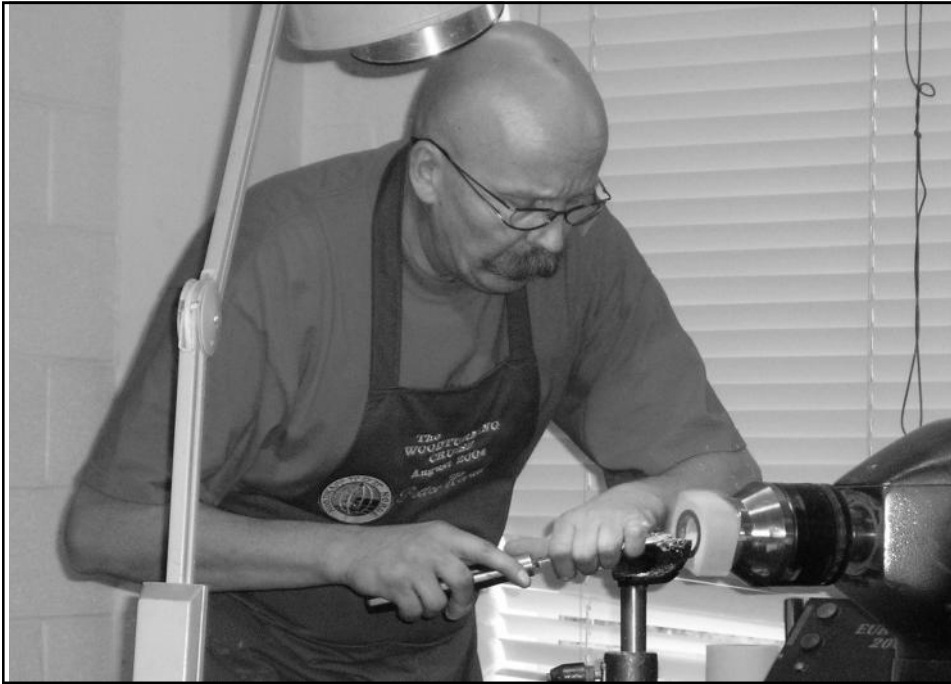
During the afternoon delegates began to arrive. The school where the main events were to take place was being prepared for the weekend. The trade stands were being set up and items of work were being prepared for display in the various competitions. The buzzing had started.

The main event began in the hotel at

8.00 pm with an excellent dinner followed by the introduction of the committee and the demonstrators who each gave a short presentation of their work as a taster of what to expect the following day.



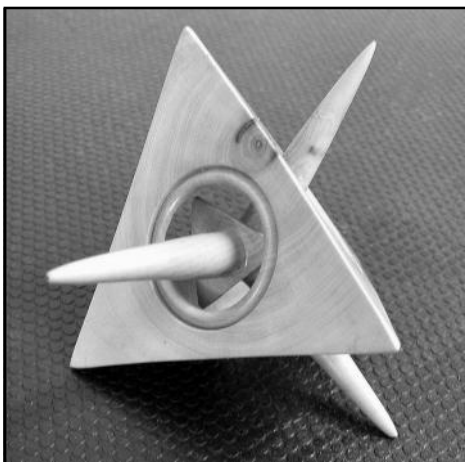
Paul Howard's winning Candlesticks



Petter Herud

As with all Seminar events its not possible to visit all of the demonstrations and get the best from them. Therefore I chose to visit those who I had not seen or had missed at our own seminar. I spent a great deal of time with Petter Herud from Norway particularly because I am personally interested in off centre woodturning. I have learned from his demos and have started to use some of his techniques at home.

Eric Turner from the Ulster chapter interested me too. He turns quite ordinary things in softwoods but with extraordinary skill. His curtain poles



One of Christian Delhon's spikey pieces

with finials and rings were turned and well proportioned. Among the other demonstrators were Mike Mahoney, Tom Dunlop, Phil Irons, Christian Dehlon and of course Emmet Kane. Other people representing the various chapters also demonstrated their work.

The event closed on the Sunday evening with another magnificent

dinner, closing speeches were made and prizes for competition winners were distributed. Amongst the prizewinners were 14 year old Sean McGann for his spinning wheel and our own Tony Witham and Paul Howard for a lidded bowl and a pair of candlesticks.

There's nothing new in our craft. At least two of the demonstrators actually said this whilst they performed actions similar to those made during earlier times. Except by the use of machines with electric motors and tools made from modern steel, very little has changed since ancient times. It was Solomon who, two and a half thousand years ago, observed that "there is no new thing under the sun".

We still admire the classical forms as we continue to pursue our woodturning. It is the ambit of woodturners to see that the craft doesn't fade away and that the pleasure derived from turning beautiful things from wood continues beyond our own times that others will pick up a gouge and continue where we will have left off.



The work of Phil Irons

Beginners Projects - Bowls are Boring

Brian Partridge

Forgive the pun but it is time to tackle bowls. The simple bowl is not very difficult and requires very few tools, and using a cheap easy wood, such as Sycamore, a lot can be learned with very little outlay. Remember you can only learn to turn well by lots of practice and experiment. Lessons can teach you the basics but after that you need to get on the lathe and make lots of shavings (and probably lots of mistakes). Now the basic domestic wooden bowl although very useful is not a very exotic thing but once the basics have been mastered then bowls can be made more interesting using different shapes and decorative techniques.

I am often asked, “what sort of turner are you?” Well I am certainly not a professional, I don’t do craft fairs and I sell very little. In fact I turn out very few of any particular item. I am a true hobby turner who loves to experiment with different shapes, ideas and techniques, and then if I think I have something worth showing, I get up in front of other turners and tell them what I have been doing. How do I get inspiration? Well I go to a number of demonstrations and seminars and pick up interesting ideas from other turners, when I get back to the workshop I can’t wait to try out things that have occurred to me whilst watching them demonstrate.

Enough about me, shall we make a bowl? I have used as an example a little bowl that is a bit different from the traditional utility bowl. It is a very easy shape to create and can be used for such things as peanuts or sweets.

- **Woods** – Almost any wood can be used for bowls, but when starting don’t use expensive

woods, find a nice piece of Beech or Sycamore. I used a very dry Oak bowl blank but I don’t recommend this for a first time, it was very hard and required a lot of chisel sharpening.

- **Finishing** – This time I will be using a sanding sealer with a wax finish. I will start sanding with 180 grit and move up to 400 grit.
- **Design** - There are lots of shapes to use for bowls but of course it depends what the use is. There is little point in making a bowl with a tiny Bert Marsh type foot if the bowl is to be used for salads or as part of a pestle and mortar. I have included pictures of a number of different bowl designs but if you keep your eyes open you will find any number of different shapes in use or on display.
- **Tools used** –Very few (three) tools are used to make the bowl shown, this helps with the budget. Again I have to repeat, use your fingers to check the smoothness of the cut, and **keep those tools sharp** I had to resharpen the bowl gouge 4 times for this project.

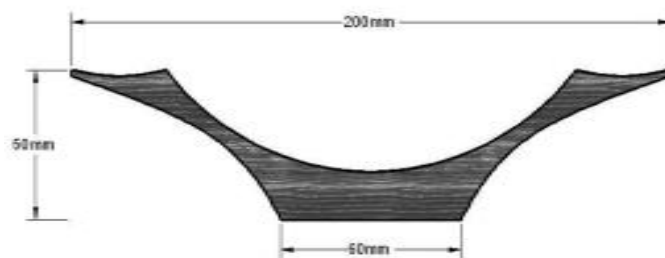
Once you have mastered the basics then be a bit adventurous and try experimenting.

In the next issue I will show some more advanced techniques for bowl work.

So what do we need for this?

- **Wood** – a bowl blank of about 200mm diameter x 60mm thick
- **Tools** –1/4” bowl gouge ground at 45 degrees and the wings ground back very slightly (see inset in the tools picture), the bevel is shortened by grinding the heel at about 30 degrees to give a smoother cut with less bruising to the wood with the heel. A diamond section parting tool and Sorby shear scraper are also used.
- **Chuck** – A screw chuck is used to hold the blank whilst forming the outside of the bowl. For large bowls it is advisable to use additional screws for safety. A four jaw chuck is used gripping on a spigot which will be removed at the end. It is also possible to use the final foot as the spigot but care must be taken to protect this foot whilst in the chuck. If a recess is used instead of a spigot then efforts should be made to hide the chucking point in the finished item.
- **Finishing** – Grits up to 400, Sanding sealer, wax polish such as Briwax.

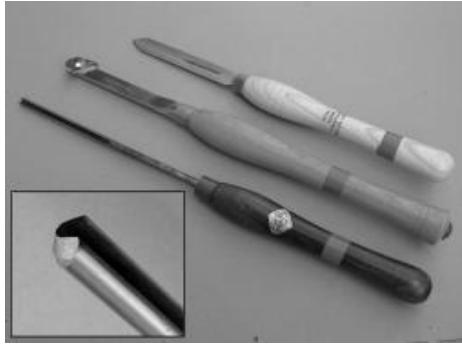
Now to work, see the picture sequence.



Drawing 1 This shows a section of the bowl made in this project.



1. Typical small bowl blanks.



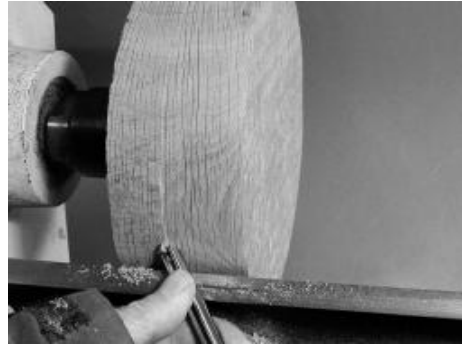
2. Tools used on this project showing the grind of the bowl gouge.



3. Drill a hole for the screw chuck down to the final depth of the bowl as a guide when turning the inside but leave the right amount of thickness remembering the foot and the chucking spigot.



4. Mount the blank on the screw chuck.



5. Use the bowl gouge to true up the outside of the blank.



6. Use the bowl gouge to true up the face of the blank, always keep the tool rest as close to the wood as possible.



7. Mark the diameter of the spigot which will fit the chuck. Mark with one point of the dividers and check with the other point do not get both points in contact!



8. Cut a spigot to the correct diameter and depth with the parting tool.



9. Roll the parting tool over to the right and very carefully cut a dovetail on the spigot to suit the chuck.



10. Shape the outside of the bowl using a push cut from the outside to the centre, this is with the grain. If you do not get a clean cut check that the bevel is rubbing, re sharpen the gouge if the cut requires significant pressure and always before the final cut.



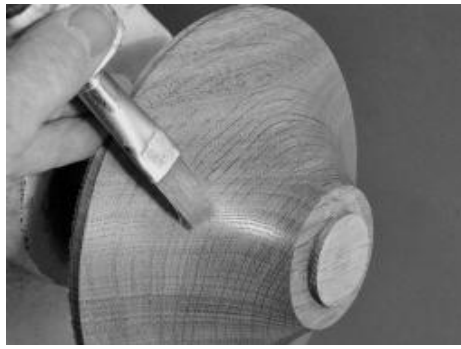
11. Once the shape has been settled and a clean cut managed then use the shear scraper to lightly skim the surface to give a final even finish.



12. Use the point of the parting tool to make a small locating dimple in the centre of the spigot, this will be needed later.



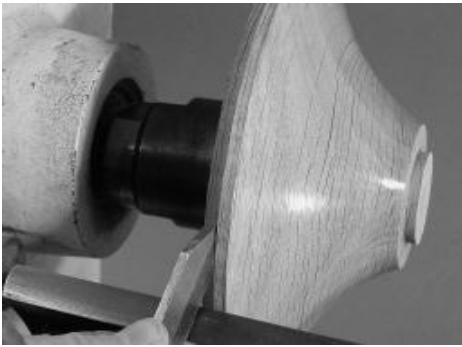
13. Use the parting tool to cut a little way in at the top to give a true surface, this will help to check that the bowl is running true when mounted on the four jaw chuck.



14. Sanding should start at about 180 grit or whatever will get rid of all tool marks followed by smaller grits to about 400 (make sure that the tool rest is well out of the way when sanding).



15. When satisfied with the surface give a good coating of sanding sealer, wipe all the excess off before it has dried, after a few minutes give the sealed surface a light sand with 400 grit again.



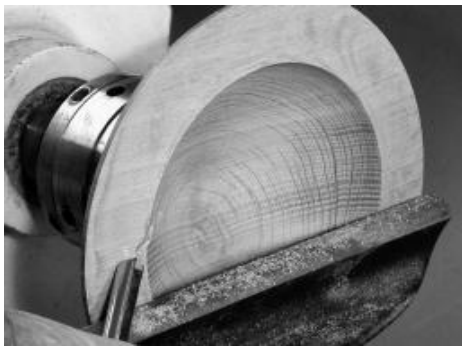
16. Apply the wax and work in a *thin* layer all over the surface, making sure that there are no areas with excess wax, buff the surface to give a final finish.



17. The bowl can now be taken off the screw chuck and reversed onto the four jaw chuck, check that it is running true before making a cut right across the top.



18. Shape the inside of the bowl by cutting from the outside towards the centre.



19. Gently cut a shallow cove on the rim. This gives it a little character.



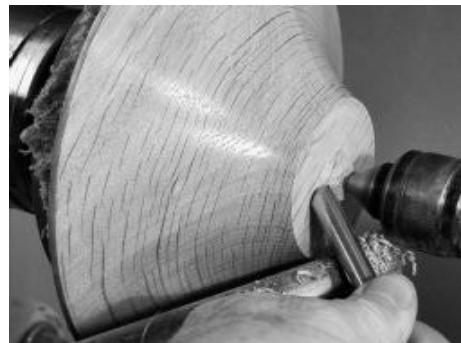
20. Shear scrape the rim to remove any tool marks. Keep the edge of the scraper sharp.



21. Sand, seal and finish the top in the same way as the bottom.



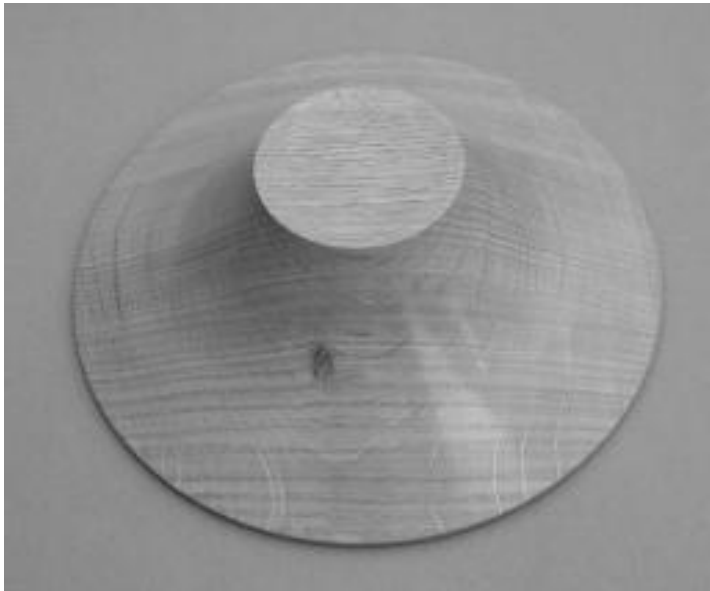
22. To re chuck the bowl make a semicircular pad using thin foam held in place with a piece of towelling.



23. Push the bowl onto the pad and bring up the tailstock so that the revolving centre locates with the previously cut dimple in the bowl spigot. This should give an accurate re chucking of the bowl and the spigot can be turned down so that there is just a small pip left.



24. Cut the little pip away with a hand chisel, hand sand the base and finish.



25. The base of the finished bowl showing no chucking evidence.



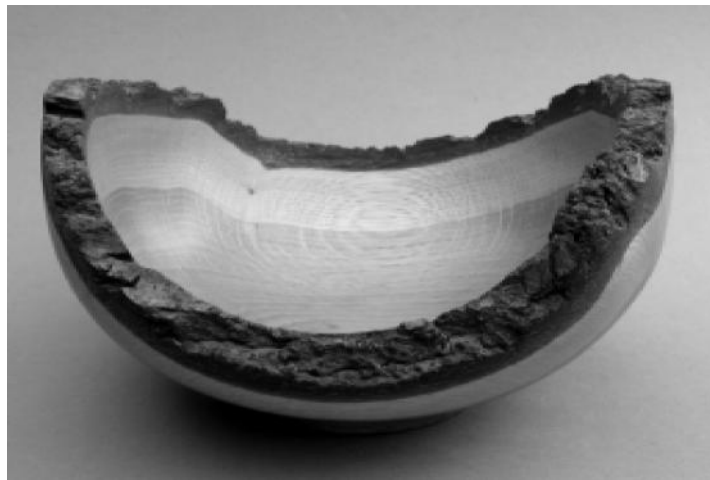
26. A top view of the finished bowl.



27. A more traditional salad bowl in Olive Ash.



29. A winged natural edge Oak bowl.



28. A selection of more adventurous bowls.

OOPS!!

In Issue 70 Brian did an article on Clocks. The first pictured was printed as shown below



1 The tools used in this project.

This is the picture that should have been printed



1 The tools used in this project.

Our apologies to Brian and our readers. We hope that it did not deter you from making one of these clocks.

The error was a computing glitch that I and the printers were not aware of. Now we know it should not happen again.



10th International Woodturning Seminar

12-14 August 2005

Loughborough University

Seminar Fees include

Access to all demonstrations, trade stands and gallery of work

All meals & refreshments

Welcome pack with all the information you will need to enjoy the weekend

All this for just £190

All tickets must be prebooked

Accommodation on campus can be provided at the following rates.

Standard room

(sharing a bathroom)

£67

Upgrade to a single En-suite room for an extra £35

Other options available including

Twin bedded rooms

Shared Bathroom between two rooms

Non participating guests

Payment by instalments

Package Deal

All places booked (including accommodation) and paid for in full before 30th April 2005 will get a £5 discount

Reaching the University is easy

Loughborough University is close to Junction 23 of the M1, with easy access to nearby Derby, Leicester and Nottingham. Birmingham and its airport are easily reached via the M42. There is an excellent Inter-City rail service to London, and the University is just eight miles from East Midlands Airport. More information on the university can be found at www.lboro.ac.uk

Application Form in this issue of Revolutions

Hotel Accommodation

We have negotiated with the Quality Hotel group a special rate for those of you who want something, shall we say, a little up market from a room on campus.

The hotel is situated on the New Ashby Road on the opposite side of the road to the campus.

A limited number of double rooms have been reserved.

Room rate

Double £35 per person per night

Single £50 per person per night

Inclusive of Bed & Breakfast .

It is fair to say that the hotel is not within walking distance of the seminar building unless you are super fit.

To book one of these rooms please

deal directly with the hotel and tell them you are with the Association of Woodturners seminar. Telephone 01509 211800

You will be responsible for settling your account directly with the hotel. 28 days notice is required if you wish to cancel your booking once made. Non arrival will be charged at the package rate minus VAT.

Other Accommodation

Mike Morley has a list of other hotels and B&B in the area or go to www.4tourism.com/uk/loughborough.html

We are trying to track down camping and caravan sites but with little luck so far. If anyone has news of these please let us know.

Photos with a resolution of 72dpi are alright for web publishing or to store on disk but they are useless for printing.

To reproduce your photos in Revolutions and to maintain the quality I need to convert them to 600 dpi and often into black and white or greyscale if you prefer.

It is far better to send me the raw pictures straight from your camera and let me do the editing. I usually have to crop them to a suitable size reduce them to fit the area I need, ensure that they are at 600dpi and convert them into a TIFF file.

Don't be tempted to embed them in a Word or PDF document either.

Finally when you send a CD with your pictures and text as a separate document please choose the option (if your CD writing software allows) of writing a CD that others can read. I use a standard PC - I do not have apple mac.

If you want to submit an article with digital pictures it is probably better to talk to me before you send it.

I need to apologise to James West for leaving his details out in recent publications - another computer glitch!! They are printed below

Mike Dennis

FOR SALE

VB Lathe including :

Tailstock, Foot switch, Faceplates (various sizes), Thread adapter 1 1/2" x 6, Toolrests (various lengths), Eccentric toolrests (various reach), Extra long H. rest, H. rest for above, 40mm Height collar, 60mm Height collar,

VGC £4,500 o.n.o

Ifor Williams Trailer

LT85G Sn :229148 4' x 6' (double axle) **VGC £1000**

Axminster Pillar Drill

VGC £300

Timber	Quantity	Thickness	Length	/cubic foot	Total(cu/ft)
Holm Oak	7	3 inch	8'	£20-30	30
	1	2 inch	8'		
Ash	10	4 inch	6'	£15	35
	7	4 inch	7'6inch	£15	26
Beech	10	3 inch	5'6inch	£12	23
	14	4 inch	4' 6inch	£12	14

Contact Telephone number :0117 9326591

Please add to your Members Handbook in the section Members who offer tuition

James West
11 Kingsway,
RADCLIFFE ON TRENT
Nottinghamshire NG12 2EB
Tel: 01159 333724
James offers basic tuition at £80 per day. He has 1 lathe and takes 1 student at a time. He has Dust extraction and is insured. He does not have accommodation locally

Pole to Pole - Woodturning with a difference in the Fjords

Bob Niell



M.S. Gann - The Woodturning Boat

This was truly another 'Cruise with a Difference'; we not only enjoyed the spectacular coastal scenery but also gained so much from the variety of World Class Turners, Carvers and a Pyrographer. On board, we had 117 passengers from various countries including the U.S.A., Norway, Germany, England, Scotland, Ireland and Wales. There were 16 demonstrators who worked a rotation system on a variety of lathes - One Way, Nova, Vie Marc and Delta. The carving equipment was supplied by 'King Arthur's Tools' -Lancelot and Merlin, and the Arbotech was also in use.

During the trip, the passengers saw demonstrations of various techniques: Jimmy Clewes (U.K.) did large platters, hollow forms and colouring; Mike Mahoney (U.S.A.) demonstrated large hollow forms and bowl saving using the McNaughton Centre Saver; Asmund Vignes (Norway) made



Mike Mahoney (USA) demonstrates the use of the McNaughton Saver Centre

small hollow forms and inlay work using the Ring Tool; Johannes Michelsen (U.S.A.) 'The Hat Man', made hats of various shapes and sizes; Elizabeth and David Powell (U.S.A.) used the DMT sharpening range; Arthur Aveling (U.S.A.) and Kjell Musland (Norway) produced large wooden spoons; Watanabe (Japan) and Manfred Ikeda (Japan) showed us traditional carpentry - basic joints using Japanese saws; Fetter Herud (Norway) made octagonal boxes with thread



Nigel Voisey (UK) demonstrates spindle turning

chasing; Nigel Voisey (U.K.) showed spindle turning and made small salt and pepper pots; Anna Bergerforth (Germany) and Knut Lien (Norway) demonstrated the texturing and colouring of large candle holders; Peter Bowman (Sweden) used various sanding machines; Fred Holder (U.S.A.) made Chinese Balls and other small turnings; Bob Neill (U.K.) demonstrated pyrography and decorative techniques on turned plates and bowls and ran a 'Hands-on Workshop'.

During the 13 day voyage, the demonstrators entertained the passengers with a Masterclass or a general interest demonstration. At other times, and frequently into the night, at sea, individual tuition was given! We stopped at a different town each day, where M.S. Gann became a floating shop



Bob Neill at work

and demonstration area for the many local woodturning enthusiasts. During these sessions, large crowds gathered around the demonstrators, or 'had a go' in the pyrography workshop.

The occasional visit out on deck to view the spectacular landscape was very refreshing. At each port, the local Tourist Board organized visits to places of interest - Museums, Churches, Art Exhibitions etc. We had a surprise visit during our stop in the town of Molde, when the Prime Minister of Norway, Kjell Bondevik, came on board to see the woodturning activities. Other special memories include the custom of wetting the head as you crossed the Arctic Circle. For Jimmy Clewes and myself, this was



Big hats need big lumps of wood



Johannes Michelsen (USA) 'The Hat Man' demonstrated the making of various shaped hats

a significant moment because 2 years' earlier, we had been teaching near the Antarctic, on the Falkland Islands. So we, like another intrepid traveller, had gone from POLE TO POLE.

The last day came too soon and the end of another memorable experience. Where would you see 16 World Class Turners in one location for 2 weeks, demonstrating, advising, teaching



Petter Herud (Norway) demonstrating Thread chasing and hexagonal boxes



Jimmy Clewes (UK) demonstrating hollow forms

and chatting? We were all very grateful to Odd Erik, Mette and all the staff on M.S. Gann for the hard work in planning and organizing the event. Many of us are looking forward to 2007, when Odd Erik plans to run another Cruise. It might be a bigger boat next time.....

Keep an eye on my stand at the shows for all the latest information.....

See you on the next Cruise.

For details contact:-

www.Verktoy.as.no

Tel (0047) 51 886800



The bigger boat for the next trip - we hope!!

Readers letters

I was most interested in the article on Clocks in the August Revolutions. I have been making clocks for many years and found that a great deal more can be gained if you relate your clocks to local history or whatever is of local interest.

I am fortunate enough to have a pyrograph which enables me to decorate the clock with items of local interest instead of just numbers or spots and these attract more purchasers.

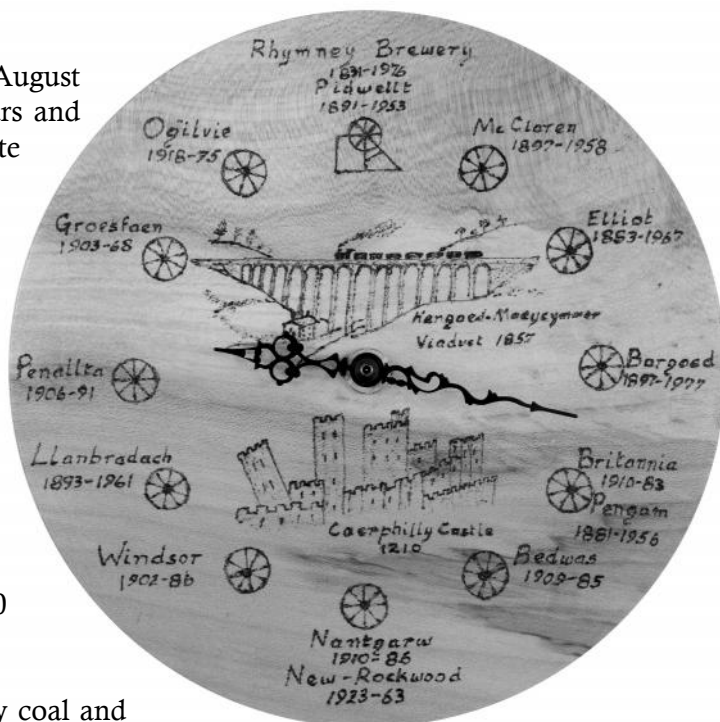
I enclose a photograph of my latest edition which outlines the history of the National Coal Board Collieries from nationalisation to the closure of the last one in 1991. On nationalisation in 1947 these collieries in the Rhymney valley employed over 20,000 men, now none are left.

The Hengoed Maesyeymoer Viaduct was built to carry coal and now after millions of tons it is part of the National Cycle Track route.

Caerphilly Castle is one of the biggest castles in Great Britain and is now a great tourist attraction.

People who visit such areas as this like to take away something to remind them of their visit and I have found that the clocks and similar plaques form suitable mementos.

I thought that other readers of Revolutions might be interested in this process.



Warwick Strong

Seminar 2005 – Profiles of the Presenters

MikeDennis

Nick Cook

Nick is a full time production turner producing a wide variety of gift items, one of a kind bowls & vessels as well as work for furniture makers and millwork contractors. He spends much of his time teaching both individuals and groups throughout the US. He has also done workshops for woodturning groups in Australia and has participated in the national woodturning symposiums in New Zealand. He is a founding member of the American Association of Woodturners and has served as vice president and conference coordinator. In 2001, he was made the 12th honorary lifetime member of the AAW. Nick is also a contributing



Thierry Martenon

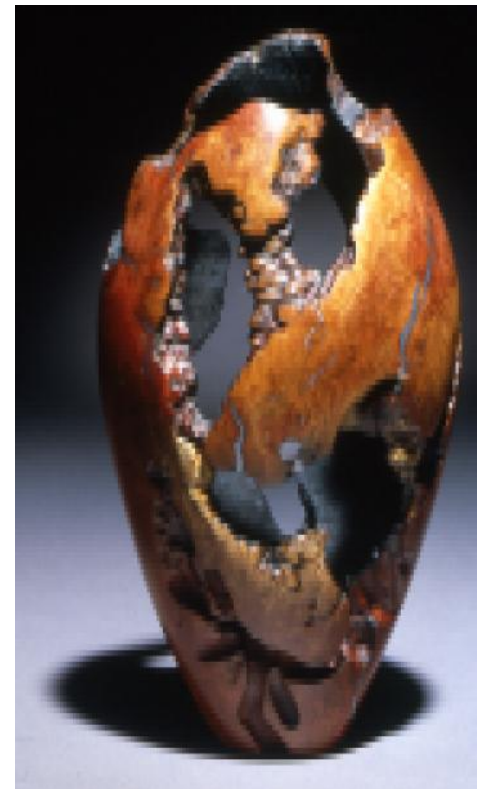
Thierry started as a cabinet maker and came across woodturning in 1998.



To become a true professional he attended courses run by Betty Scarpino, Mark Sfirri, Michael Hosaluk, Terry Martin, Alain Mailland and Philippe Bourgeat. Thierry rapidly developed a style of his own. He combines contemporary and primitive shapes. He uses texture, scorching and unusual techniques of his own, as well as traditional methods, to play and make the wood speak for itself. He no longer compromises by producing small, easy-to-sell pieces and now puts all his time and energy into artistic expression. Nowadays, the cabinet maker-turner-sculptor Thierry Martenon is a leader in “xylo creativity”, or the “art of combining”.

Christophe Nancey

Christophe started early in a workshop with his father who was a cabinet maker and a mother who was an antique dealer. At the age of 15 he had already learned furniture restoration. He first came across woodturning in 1984 and has done very long and intensive research on techniques and materials which lead him to combine roots, burls and metal. His work shows his high level of skills, for which he is well known. Christophe also contributed to the development of French woodturning by taking an active part in the early woodturners' markets and other shows. He has recently taken a new direction, replacing craftsmanship with true artistic creativity. His new pieces are quite different in form and texture from his previous work. They are light and defy the material with their coloured finish as well as the texture and fine cut-outs. Sometimes he combines this new style with the weight and colour of natural wood.





Binh Pho

Binh was born in Vietnam. After the war ended in 1975, it took him four long, hard years to escape to freedom. He arrived in the United States in 1979 where he continued his education and obtained his Bachelor's degree in 1982. He started woodturning as a hobby in 1992 and has never looked back since.

Now, he lives in a suburb of Chicago. He works primarily on thin-walled vessels with airbrush and piercing techniques. "A make up artist does not only know the actor or the actress, they feel their character. Their goal is to express that feeling to the audience. What do I do? I put a soul into every piece I create. I don't make objects, I create characters. If the viewers can detect their soul, I've accomplished it."

Nick Agar

Nick has been based on Dartmoor for most of his life and describes his work as turning wood into art. Often searching the country for specific pieces of wood Nick is in his element when working on a large wall piece, vertically spun on a massive lathe and hand carved in his studio in Dartington.

Inspired by his natural surroundings on Dartmoor, he uses the elements in his everchanging work as well as drawing from other cultures and ceramics.

He often incorporates carving/weaving and metal in his pieces.

These have won him prizes at major shows, including the NEC, for design, style and presentation. He is an elected member of the Devon Guild of Craftsmen, and a registered professional turner (RPT).

Nick's one-off pieces have sold across the globe. He has been commissioned by the Royal Family, Dukes and Duchesses and the Royal Jewellers, Aspreys. He has been the subject of several TV programmes notably on BBC 2 The Arts and Crafts show masterclass and Carlton TV's Country Life series.



Stuart Batty

Stuart is a second generation woodturner. He began turning at the age of 10, under the expert tutelage of his father Allan Batty, an internationally

recognised turner and teacher. Stuart joined the professional ranks at the

age of 16, as a spindle turner and teacher in his father's workshop.

Stuart has spent much of his time teaching the traditional skills he learnt as an apprentice turner. He has also demonstrated his skills at over 55 international woodturning symposiums in 12 different countries.

Stuart's artwork is pure lathe made, so you will not see any carving or surface texturing in his work. He specialises in bowls with corners, deep thin bowls and tall very thin goblets, as well as a variety of boxes.

Continued on the back page.

In the February issue of Revolutions I will let you know what each of the presenters will be demonstrating.

Our native trees - Boxwood

GuyRavine

Boxwood [*Buxus Sempivirens*] is probably the scarcest and most prized timber that grows in Britain. It usually has a delicate yellow colour, is dense in structure and has a fine uniform grain. It is the hardest and heaviest European timber, and will sink in water. It is now accepted as a native British timber, although there are those who feel that it arrived with the Romans. In exceptional cases the tree can attain a height of 8 m [25 ft] and a diameter of 8"-10" [200 – 250mm], but the norm would be 4m [12ft] high and 70 –80mm [3 – 3 1/2"] dia. for a mature tree. I know of 2 living trees in Northampton that have 12" diameter trunks.

Its twigs are densely leafy and the leaves are about 1/2 inch in length, ovate, entire, smooth, thick, and dark green. They have a rather disagreeable odour and a bitter and somewhat astringent taste. The flowers are in heads, a terminal female flower, surrounded by a number of male flowers. The leaves have been found to contain a small amount of tannin, a volatile oil and three alkaloids: Buxine, the important constituent, is chiefly responsible for the bitter taste. The leaves are quite seriously poisonous to both humans and livestock, but few animals will touch Box; though it is said that camels have a fatal attraction to the foliage!

Many people do not think of Box as a proper tree; as they are only familiar with it as a hedging plant or as a bush suitable for topiary.

There is also a dwarf variety used for garden borders. I once got a call from a customer to say that she had just cut a large quantity of Box, was I interested. Was I! I dropped

everything and drove to her house immediately, only to find that it was dwarf box, the size of small Bonsai trees, and unlikely to yield even a lace bobbin per plant! Fortunately my sense of humour held.

Habitat

Chiefly in limestone districts in western and southern Europe, westward to the Himalayas and Japan, northward to central and western France and in Britain, in some parts of southern and central England. There are areas where it dominates woodland, Box Hill (in Surrey) being the best known, but there are also "stands" of the timber in Gloucestershire and Sussex. It has also been widely planted as an ornamental, particularly in Victorian times; and can often be found on the estates surrounding stately homes. It was often planted alongside Yew, a partnership often seen in churchyards too.

The quite large Boxwood bowls made by Stuart Batty are often made with French Pyrrhenian Box. A good deal of Turkish Box has also been imported into Britain. There are also many tropical so-called "Boxwoods", which have similar characteristics. The most commonly available is Maracaibo Box a.k.a Genero Lemonwood or Zapatero [*Gossypiospermum Praecox*]. This species, along with San Domingo Boxwood [*Phyllostylon Brasilensis*] is often referred to as West Indian Boxwood, although both occur more frequently on the South American mainland. There is East London Box [*Gonioma Kamassi*] from South Africa, and several Australian species that don't bear any relation to Box at all as far as I can see!



Typical Box foliage

Folklore and Medicine

The wood has been given in decoction as an alternative for rheumatism and secondary syphilis; used as a substitute for Lignum Vitae. It has been found narcotic and had the reputation of curing leprosy. In former days, Box was the active ingredient in a once-famous remedy for the bite of a mad dog.

A volatile oil distilled from the wood has been prescribed in cases of epilepsy. The oil has been employed for piles and also for toothache. Various extracts and perfumes were formerly made from the leaves and bark. A decoction was recommended by some writers as an application to promote the growth of the hair. The leaves and sawdust boiled in Lye were used to dye hair an auburn colour.

A story from the net, possibly apocryphal though the sender swears it is true, is that a woman was suing her doctor after being treated for cuts sustained after falling into a shrubbery containing Boxwood. One wound failed to heal, and she became alarmed when it started to look green. On investigation she was found to have a small twig with 5 leaves apparently growing inside her leg. So don't turn your back on a Box tree!

The custom of clipping Dwarf Box in topiary gardening is said to have originated with the Romans, a friend of Julius Caesar having invented it.

In Bulgaria Box foliage is used as part of the table decoration at wedding feasts, it is used to make a “tree” that stands on the “Best man’s Cake”.

Uses

We can probably thank the Victorians for the relative scarcity of the timber now. It was extensively used to create the “woodcut” illustrations in many books of the period. This technique involves the use of end grain for carving the illustration, which is then used as a “block” for printing. Thicker Box wood logs became very valuable and increasingly scarce. The carver/illustrators much preferred [and still do] to use single slices of Box, rather than blocks built up from several pieces. The joints would presumably show through on the print unless perfect.

Box was used extensively for measuring and mathematical instruments, particularly rulers. It was also used for flutes and other musical instruments. It is still the preferred material for some tool handles, where a perfectly rigid material is required.

A visit to the Pinto collection of Treen and other wooden bygoners (at Birmingham City Museum) would introduce you to a treasure trove of turned and carved boxwood. Boxes and bottles, containers of all sorts, domestic or apothecaries; are there in



abundance. Cups, candlesticks and all manner of giftware too. Box is a good wood for food use if big enough. A solitary Boxwood cup was found in the Anglo- Viking Coppergate excavations at York/ Jorvik; one can surmise that “top of the range” tableware might have been made of Boxwood.

Bill Jones writes of having made catheter plugs by the score in boxwood. He and many others have made chess pieces from Box. Indeed there is a still thriving chess set making tradition in the French Jura district.

I live in Northamptonshire, which has a traditional Table skittles game. The table is leather topped, and has raised and padded sides and rear. There is also a steel hoop carrying a net to stop the “cheeses” and skittles flying off the table. The skittles number nine and are about 9 inches high with a maximum of 2 ¼” diameter. There are three “cheeses” to throw at the skittles, these being radiused discs measuring approximately 4 x 1 ½”. Traditionally the skittles and cheeses were made of Boxwood, and with a few exceptions still are. There is only one regular maker, John Pepper, whose family has been making skittles for many years. John is also a tree surgeon, and the most knowledgeable person I have met on the subject of Boxwood. He needs to be, since he needs a lot of it, and good sizes. He won't be drawn on where he gets it, but I'm sure there aren't many major stands of Box that he doesn't know about. Many is the time I have been told of box trees being felled, only to arrive and find that I have been beaten to it by John, and had to make do with his leftovers!

Drying

Box has become a scarce resource, if not in any actual danger of extinction. Since it grows very slowly there are few large specimens about. If one has the



Screw threaded boxes by author.

patience to count rings it is not unusual to find 100 in a 2 ½” [60mm] diameter piece. Should one manage to get hold of thick pieces, the next problem is to dry it without it splitting. It has a great propensity to split, and often the splits are damaging spirals. Box is an excellent wood for thin walled wet turning, but I have had limited success with rough turning pieces in the hope that they will dry without splitting – probably a 75% success rate, which sounds OK but does involve a lot of wastage. I understand that Stuart Batty's large square box bowls were rough turned, allowed to dry then re - turned to a finish. I don't know what his failure rate was.

Box is an excellent wood for wet turned bowls with natural edges, one can probably utilise irregular or knotty growth best by using it in this way. If one attempts to dry such material it will usually split badly. I once came across a small heavily burred log 1m long which yielded 6 exquisite wet turned bowls from 150 –200mm [6-8”] dia., but I will be very lucky to find another.

Various methods have been employed to try and dry the wood. It has been buried in hay, kept in cool cellars, and my skittle making friend part buries his for 6-8 months, then rough turns it and hangs up the skittles to dry. My own opinion is that if it is going to split, it will, whatever you do; and since it is the perfect wood for bobbins and miniatures not much goes to waste.

Turning Characteristics

Being hard and dense, and cutting beautifully, (provided it is knot free); Box is an ideal wood for Ornamental Turning. It also takes a thread, particularly a fine thread, better than any other native timber. Although it is often used for Ornamental Turning I have heard some say that they don't like it all that much because it gets grubby quite quickly.

Provided that it is reasonably straight grained, Box is almost the perfect wood for turning; responding well to skew, gouge and scraper. Indeed it is easy to get carried away with the effortless flow of savings and reduce a blank to a smaller size than one intended! If only it came in larger sizes!

The small size normally restricts the usage to smaller spindle turned items and boxes. It is ideal for such things as it takes detail so well. If you have an inclination to make turned miniatures, Box is the ideal wood.

Should you be fortunate enough to find some large pieces for wet bowl turning you will find that it turns like butter when wet. If you can attain a wall thickness of 3mm or less, there should be no splitting. The degree of distortion depends on the degree of "character" present in the wood. Perfectly "clean" wood will not alter much.

Coombe Abbey Woodturners Turners' Weekend

4th- 5th December 2004
at Bedworth Civic Hall in North
Warwickshire.

**Unfortunately this event
has had to be cancelled**

A Walk in the Woods

Ted Barrett

I was ambling along through a fine leafy grove
Where Syringa Vulgaris was in flower
The branches above a close canopy wove
And formed the most colourful bower.

And thence it was but a couple of steps more
Past Taxus Baccata - a glorious sight
Then Quercus Kobur which grew by the score
To an enormously remarkable height.

What should I see as I wandered about –
A Betula Pendula - side by side
With a Juglans Regia - without any doubt
Looking absolutely bursting with pride.

Then on my journey what next I could see
An Ilex Aquifolium - no less
With a Carpinus Betulus standing quite free
And a real Salix Alba - I guess.

A Fagus Sylvatica was next on the scene
Then a Buxus Sempervirens further on
A Fraxinus Excelsior - with leaves a bright green
And a Cedrus Libani - from Lebanon.

A Pyrus Communis with fruit almost ripe
And a Prunus Lusitanica too
A Platanus Hispanica. - nice looking type
Together they formed a really fine view.

Aesculus Hippocastanum – (conker, you know)
Alongside Tilia Tomentosa so fine
With Acer Japonicum - a beautiful show
Not to be outdone by the Corsican Pine.

I finished my journey, exhausted but glad
The countryside surely could, look no more green
A remarkable outing I really have had
Such a varied collection of trees to have seen.

Syringa Vulgaris	Lilac	Pyrus Communis	Common
Taxus Baccata	Yew		Pear
Quercus Robur	English Oak	Prunus Lusitanica	Portugal
Betula Pendula	Silver Birch		Laurel
Juglans Regia	Walnut	Platanus Hispanica	London Pine
Ilex Aquifolium	Holly	Aesculus Hippocastanum	
Carpinus Betulus	Hornbeam		Horse
Salix Alba	White Willow		Chestnut
Fagus Sylvatica	Common	Tilia Tomentosa	Silver Lime
	Beech	Acer Japonicum	Downy
Buxus Sempervirens	Box		Japanese
Fraxinus Excelsior	Common Ash		Maple
Cedrus Libani	Lebanese		
	Cedar		

ORBITUARY

It is with profound regret and sadness that we record the untimely death on Thursday 30th September 2004 of Branch/Club colleague, and former AWGB Chairman, Chris Lindup, aged 58. He died in a diving accident.



Chris joined the AWGB and the Avon and Bristol Branch in (circa 1991). He was the originator of our Club newsletter in May 1993, and served as its first Editor until early 1997. He also served locally as Club Secretary from 1994 to 1996 and as Chairman during 2002. At local level he was a highly accomplished demonstrator and presenter; and he published a very wide-ranging programme of hints and tips locally to all Club members through his writings in *Turnings*¹ under the pen name 'Olive Ash'. He also addressed the AWGB International Seminar at Warwick University. At National level Chris was co-opted (then elected) to the AWGB Management Committee before graduating to the position of Vice Chairman in 1995, a post that he held until he was elected Chairman in 1998. He served in that capacity for two years, and at the end of that time was awarded the rare honour of life membership in recognition of his outstanding contribution to the Association.

A 'Celebration of the Life of Chris Lindup' was held on Friday, 8th October at which the Avon and Bristol Branch of the AWGB was represented by Simon Keen.

Chris Lindup will be remembered as an exceptional colleague and leader, and it is intended to compile a Branch tribute to him based on his writings, his record and Individual members' reflections on the impression he made on them and the Club. Although a collection of information for this is already held, any Branch members wishing to offer their personal reflections are invited to forward them to Editor.

In the meantime, we recognise from press reports, and feedback from the 'Celebration of his Life' that we turners glimpsed only a small part of the value Chris Lindup had for, and the regard in which he was held by, all the people and organisations with whom he was involved!

Vernon Hughes
Editor - Avon & Bristol Woodturner's newsletter



Wood Craft Excellence at the 2004 Great Yorkshire Show

Some of the north's experts in wood craft were recognised at the 2004 Great Yorkshire Show where the quality of entries in the sections was in no doubt. Honorary Show Director, Christopher Hall said: "The Forestry Area of the Show is one of the most popular and always draws the crowds. We have a long standing tradition of excellence here and this year was no exception. The winners have every reason to be proud of their achievements."

In the wood turning classes, Tony Brogan of Keighley took the honours with a large oak burr natural edge bowl. This was his debut at the Great Yorkshire, so he was delighted to come away with the top award. Second was Don Bennington, third Darrell Rushworth, fourth Mr K Wadsworth and Margaret Garrard took fifth place.

In spite of poor weather the overall gate figure of 124,502 was one of the highest in the Great Yorkshire Show's history. The record stands at 131,075 which was set more than 20 years ago in 1979.

**Dates for the 2005
event are
Tuesday 12 - Thursday 14 July**

Understand the Principles – then it's downhill all the way!

Edmund Rose

I began woodturning in mid 2003, having hunted down Cambridge Woodturners where, being a complete novice was elected Secretary! After asking around I bought an Axminster M900 and a basic set of tools and I was off on an exciting, absorbing journey of non-stop challenge.

After a year and despite much help and tuition from my new friends, I was still having problems in several basic areas – smooth finishing, cutting beads with a skew, long curves, inside of bowls to name but a few. So I thought: Help! Having read the course reports in *Revolutions*, I tried for a grant, and was lucky enough to receive two days with Bill Care at Stonham Barns, Suffolk in October 2004.

Prior to the course I listed the points I wanted to cover and sent them to Bill; giving careful thought to the objectives of such a course saves much precious time.

In our initial discussion, Bill reassured me that my problems were common and solvable; in fact he already had some ideas as to why I was having them. He looked at some samples of my efforts I had taken along and I desperately hoped he wasn't going to change his mind.

Firstly, we reviewed tool sharpening, the basis of good turning. My spindle gouge needed to be less pointed so he suggested that I did not swing the tool during grinding, but just rotated it. I then set to work fuelled with optimism and coffee. We went through some basic exercises using the roughing out and spindle gouges, during which he picked up on some points, a significant one being a

change of stance to be more face on to the lathe.

We continued on to cutting beads with a skew, something I understand to be a common problem. By using a smaller skew and increasing the speed of rotation of the tool as the cut progressed, I started to achieve recognisable beads. During these exercises, Bill explained the underlying principles of what I was trying to do. If you understand what should happen and develop your technique, then when things go wrong you should be able to correct them i.e. know your enemy!

Having grasped the principles and developed the techniques, we then put them into practice by making an egg and a twig pot, items offering a variety of curves or coves and differing degrees of manipulation of the spindle gouge. Doing the twig pot provided a valuable lesson – always start an object at a point you can alter later and not at the point of no return. For instance, if you form the stem first and it doesn't look right later, you probably can't alter it. If you start with the bowl of the pot, you have wood to play with and refine at a later stage if necessary. Probably obvious, but a point I had never thought of.

Now it is one thing to be able to

produce a technically good twig pot but that's only half the story. The other half is the design – how big should the bowl be related to the top, what is the proportion of bowl height to stem length? Without an understanding of design you can only go so far. So we talked in general terms about what forms the basis for good design. Most people have heard of the Golden Ratio and how it should be applied. What about function versus design? In a course like this you can only touch on design principles but it can provide the basis for an understanding and a target to develop. As an example, we looked at the twig pot; the curves should be pronounced and accentuated rather than gentle and any plinth should be small or, to put it another way a Marilyn Monroe rather than a Twiggy (see Figure 1).

After a concentrated day and a half of spindle work we spent the last afternoon turning a small bowl. The aim was to have a single clean and flowing profile avoiding the common fault of sharply rising sides, the inside to follow the outside and not to be flat at the bottom. When compared to one of my earlier attempts, the improvement is obvious (see Figure 2).

I was shown how to use a shear scraper and how essential body



See the difference in the shape of the bowl – how the curve of the one on the right is much more graceful

movement was, maybe even to the point of exaggeration. Again, there were many helpful tips offered during this exercise.

My session with Bill concluded with a discussion about the various methods of finishing – the differences between a wax stick and paste wax and how to apply them – all pretty basic stuff but it's surprising what you find you don't know! Bill recommends two coats of undiluted sealer, cut back and followed by an application of stick wax.

Did I achieve my objectives? My main concern was to identify my main faults, rectify them, learn something about design and maybe learn some new techniques.

I feel that I did thanks to Bill. I know what I should be doing and why. Now all I have to do is practice 24/7 for a few years and buy a woodburning stove. Constant practice is the answer – like piano playing – until you achieve muscle memory.

I'd like to thank the AWGB for their assistance in attending this course and Bill Care for his patience, good humour, hard work and advice over a hard-working but very constructive and enjoyable two days.



The accentuated curves of the "after" version are quite clear in comparison with the "before" or Twiggy version

Subscriptions

DerekPhillips

Yes its that time of the year again when subscriptions are due, time flies, and it even seems to get faster as you get older.

This year I am asking for your help to allow me to process your renewals faster, which means I can get more time on my lathe.

With this copy of Revolutions you should have received a renewal form, if you send your renewal directly to me please ensure you fill in this form including your **membership number**.

If there are any mistakes in your address or changes to your contact information you can also indicate this on the form.

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When the Branch Treasurer or Branch Membership Secretary send the bulk renewals to me check that the amount of money is correct, and that the membership list I send you is filled in correctly. A return address should be included so that I know who to send the membership cards back to. If you require an up to date membership list please contact me and I can send you one, by e-mail if you are connected.

All cheques should be made out to "AWGB".

For members who pay by standing order, (and this is the easiest way) as soon as I receive notification that the Treasurer has received your money I will automatically send you a new membership card.

If you do not get your new membership card fairly soon into the New Year, please check with your own Bank to make sure the subscription has been paid.

In your next copy of Revolutions, the one after Christmas, you will get a further reminder about subscription renewal, just in case you forget.

In previous years, after this second reminder, I have sent out individual reminder letters in about March/April time. This time I will NOT be sending these letters out, because of costs. Our postage bill gets bigger every year, and we have to start saving money to try and avoid any increase in subscriptions.

Thanks for your help, have a good Christmas and a healthy New Year.

Please take note of these remarks from Derek. He has a lot of work to do at the beginning of each year and anything that you can do to ease that burden is appreciated. Ed

Lionel Pringle is Moving

Our Honorary Secretary Lionel Pringle is moving on the weekend of 20th/21st November. His new address will be Merrymead, 57 Westfield Lane, St Leonards on sea, East Sussex, TN37 7NE. Telephone number 01424 752452 (after 14/12/04, BT can't connect until then). Old phone number will redirect to his mobile initially, then the land line when it is functioning. E-mail will stay the same for the moment.

Anyone for Coffee?

David Atkinson

Make this stylish coffee grinder with its integral drawer from a single plank of Cherry.

First published in New Woodworking, July 2003



As inveterate coffee drinkers the idea of grinding our own beans was very attractive and when I spotted this mechanism in the Craft Supplies (UK) catalogue the idea was born. Somewhere I had seen a grinder with a drawer and the idea of making a grinder with an integral drawer, rather than the more common tube appealed.



Photo 1

I played around with a few ideas and decided that a simple unit comprising four layers would fit the bill and so the design was born.

I have prepared a simplified elevation shown as figure 1. This turning requires the use of a 3/8" or 1/4" bowl gouge, 3/8" spindle gouge, a 3/4" or 1" round scraper and a standard 1/8" parting tool; a simple wooden faceplate and a 4 jaw chuck (or you could use a glue chuck), a lightpull drive and revolving centre.

Firstly make sure that you have all the bits and that you can fit them altogether.

As the actual grinding mechanism will be fixed internally in the body of the grinder and only accessible via the destruction technique, you need to make sure that your plank is thicker than the height of the grinding mechanism (arrowed, photo 1) – otherwise you won't be able to fix it in when the turning is finished!

I used American Cherry for this model, which has striking olive green figuring but have used native Ash in the past. Now take your board and thickness it – easy if you have the machine – if not it's an excellent way to get warm! Personally, I think using a finely tuned plane and watching that pile of curly shavings is very satisfying, at least that's what I tell myself!

Once you are happy with the board, cut it into 4 discs, making sure that you mark the centre and number them 1 – 4 in the same orientation. This ensures that all the grain runs the same way and the finished article will look much better (Photo 2).



Photo 2

Also orienting the pieces in the same way as they came off the board will ensure that any elements of figure will all be together. Photo 2 also shows the wooden faceplate covered with the double-sided carpet tape ready for the first turning stage.

Carefully align the layer 1 blank, using the tailstock centre, and firmly press the blank onto the double-sided tape and the faceplate. For the initial truing up I keep the tailstock in place (using a revolving centre). Normally when I use this method I put double-sided tape on the timber and the faceplate and then press the sticky sides together. This gives a very firm grip but I found that a single layer was perfectly satisfactory for this task.

Once the disc has been trued up using a 3/8" bowl gouge, used well on its side and cutting in from both edges, true up the base making it slightly concave so its will sit perfectly when completed and make a chucking recess using a parting tool suitable for your chuck



Photo3

(Photo 3). (If you haven't got a chuck, face off the blank using a round scraper and then this can be attached using hot melt glue or double-sided tape to your faceplate.) I use a Oneway chuck and find that 50mm diameter x 3mm depth is adequate. As I don't propose to remove the recess later I decorated it with some concentric grooves. Finish the base before the next stage. I used abrasive from 180 – 400, going through the grits, followed by a rub with kitchen paper, finished with 3 coats of sanding sealer, de-nibbing with 0000 steel wool and finally gave it a coat of wax polish. I use a homemade combination of beeswax and carnuaba wax, which gives a high sheen. I always use kitchen roll to finish my work, as it's both cheap and safe. One word of warning, buy good quality plain – I once bought some cheaper stuff with a blue edging only to find the colour ran when sealer was applied!

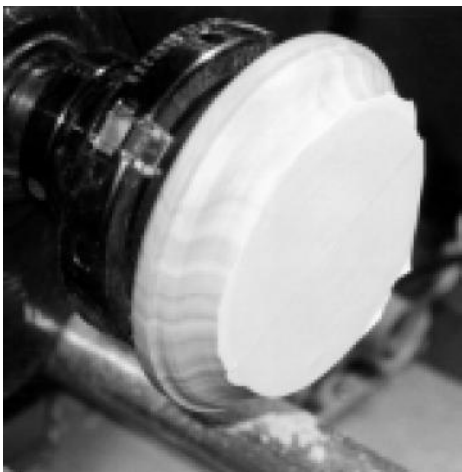


Photo 4

Carefully remove the disc from the faceplate, swap the faceplate for your chuck. (If you haven't got a chuck and you're using the faceplate again use two lots of tape this time).

Fix the disc onto the chuck, make sure it's running true and then make your moulding using the 3/8" bowl gouge. Take light cuts so that you avoid tear out. Once you are happy about the moulding – it doesn't have to be completely finished yet – true up the face using a 3/4" freshly sharpened round scraper and cover it with the double-sided tape again as shown in Photo 4.

Fix layer 2 onto layer 1 using the double-sided tape, again centring it using the tailstock centre. Reduce the diameter to 1 or 2mm larger than your final size. Draw two circles to show the extent of the drawer. Before you remove layer 2 make a small witness mark across the join so that you can realign the pieces correctly upon reassembly. Now remove layer 2 and cut out the drawer – I used a scrollsaw but a coping saw or fretsaw would be just as effective. Make sure that the length of the drawer follows the direction of the grain for maximum strength.

You will be fixing the drawer into the back of layer 2 with the tape again, so to facilitate its later removal drill a 6mm hole about 6mm deep in its top surface. The reason I return the drawer is to ensure that it remains consistent in size and form with the rest of the body. When I made the prototype I finished layer 2 and then glued it in place after cutting out the drawer – so far so good. However, when I came to finish the entire body the sanding process eroded the trailing edge of the hole. Refitting the drawer prior to turning and finishing eliminates that problem entirely.

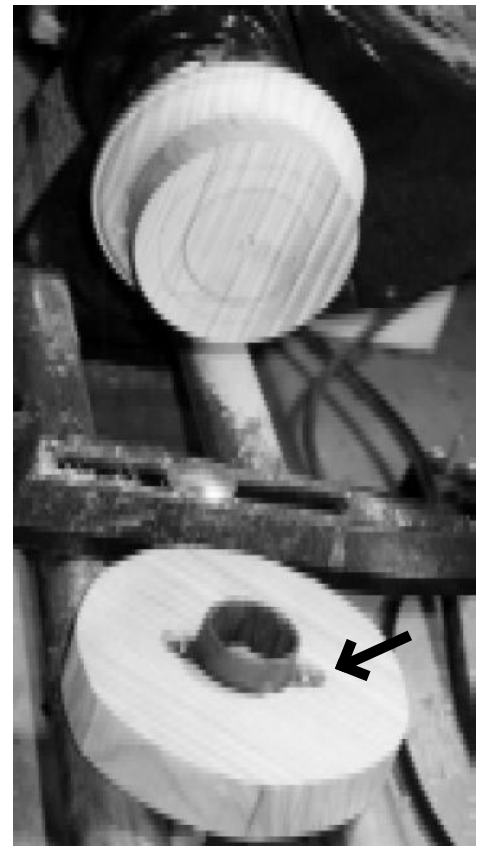


Photo 5

Within the remaining two discs drill a central hole to fit the grinding mechanism in both layers 3 and 4. In layer 4 this needs to have two wings so that the mechanism can be screwed in (arrowed – see photo 5 and Figure 2).

Glue layer 2 onto layer 1 – make sure that no glue escapes into the drawer void or you'll be in big trouble later!

The drawer is fixed into the body by a strip of double-sided tape between the back of the drawer and the disc – arrowed on photo 6.

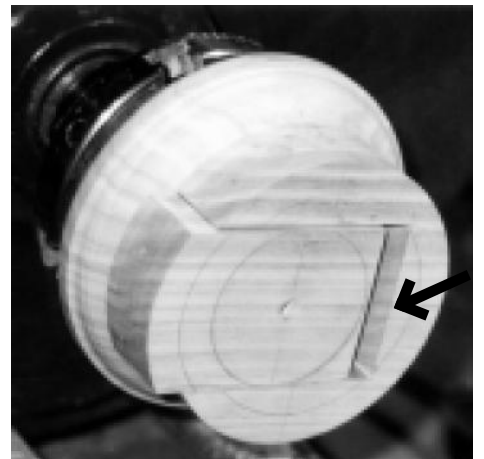


Photo 6

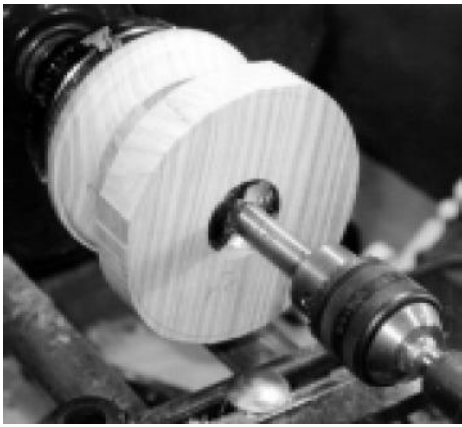


Photo 7

Fix layers 3 and 4 using the drill bit in a Jacobs chuck mounted into the tailstock to make sure they are aligned centrally (Photo 7). This is possibly the most critical part of the project as if layers 3 and 4 are not central the mechanism will not sit centrally either.

Once you are happy with the alignment and the glue has started to grab use a scrap block and the tailstock to cramp the pieces together (photo 8). Now you can retire for the night whilst the glue sets.

Now the glue has set it only remains to complete the form, make a small recess in the top to take the base of the grinder, finish in the same way we did the base and that's main bit done (Photo 9). If you wish you could reverse chuck the body of the grinder and remove the main chucking recess – I confess I wasn't brave enough – perhaps next time?

Now extract the drawer – this is



Photo 8

where the small hole comes in handy, insert a screwdriver in the top and gently prise the drawer away from the tape at the rear.

Clean the rear of the drawer opening with the screwdriver blade – the tape comes away remarkably easily. Now chisel out the drawer. I allowed about 3mm at the sides and the rear and about 10mm at the front. Effectively this is a blind mortice and a sharp chisel is called for. I used a forstner bit to

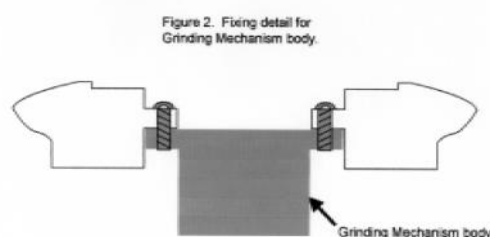
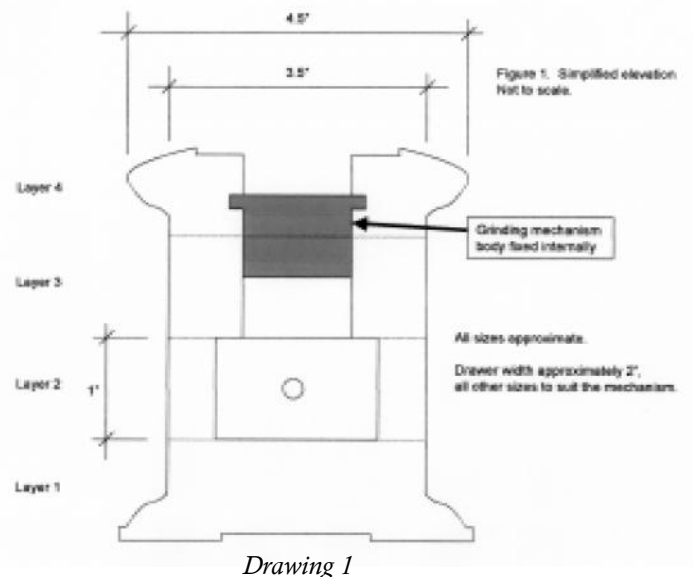


Photo 9

get rid of most of the waste. To finish things off take a small offcut of your plank, drill and counter bore for the handle and using a lightpull drive, or mounting in a Jacobs chuck turn and finish the winding handle and then make a small knob for the drawer.

Attach these items, assemble the grinder – remember the grinder itself is attached to the central spindle by inserting it through the drawer opening. Adjust the mechanism so it works smoothly and send out for the beans.

Now you can sit back and enjoy your coffee whilst admiring your latest creation.



From a Yew tree log to a finished bowl

TrevorCocks



1. Yew tree log marked out prior to cutting with chain saw.



2. First cuts made to obtain the largest possible bowl blank.



3. Three bowl blanks ready for turning.



4. Remaining section chain sawn in half



5. to reveal the wood grain and colour, The black areas are tree bark which have become encapsulated in the wood as branches have grown together.



6. Marked out ready to be cut on the band saw.



7. Band sawn ready for mounting on faceplate.



8. Outside of bowl finished and polished ready for re-chucking.



9. Bowl mounted in home made wooden jaws (spigot on this bowl is 4" Dia. These jaws will also take a 6" Dia. spigot).



10. Work started hollowing out the inside. Freestanding tool rest had to be constructed due to the large overhang.



11. Finished bowl showing the lighter coloured sap wood on the rim. Finished bowl is 10 f " Dia. x 4 i" high.



12. Areas of included bark on inside of bowl have been removed and replaced with black "InLace" resin prior to finishing.

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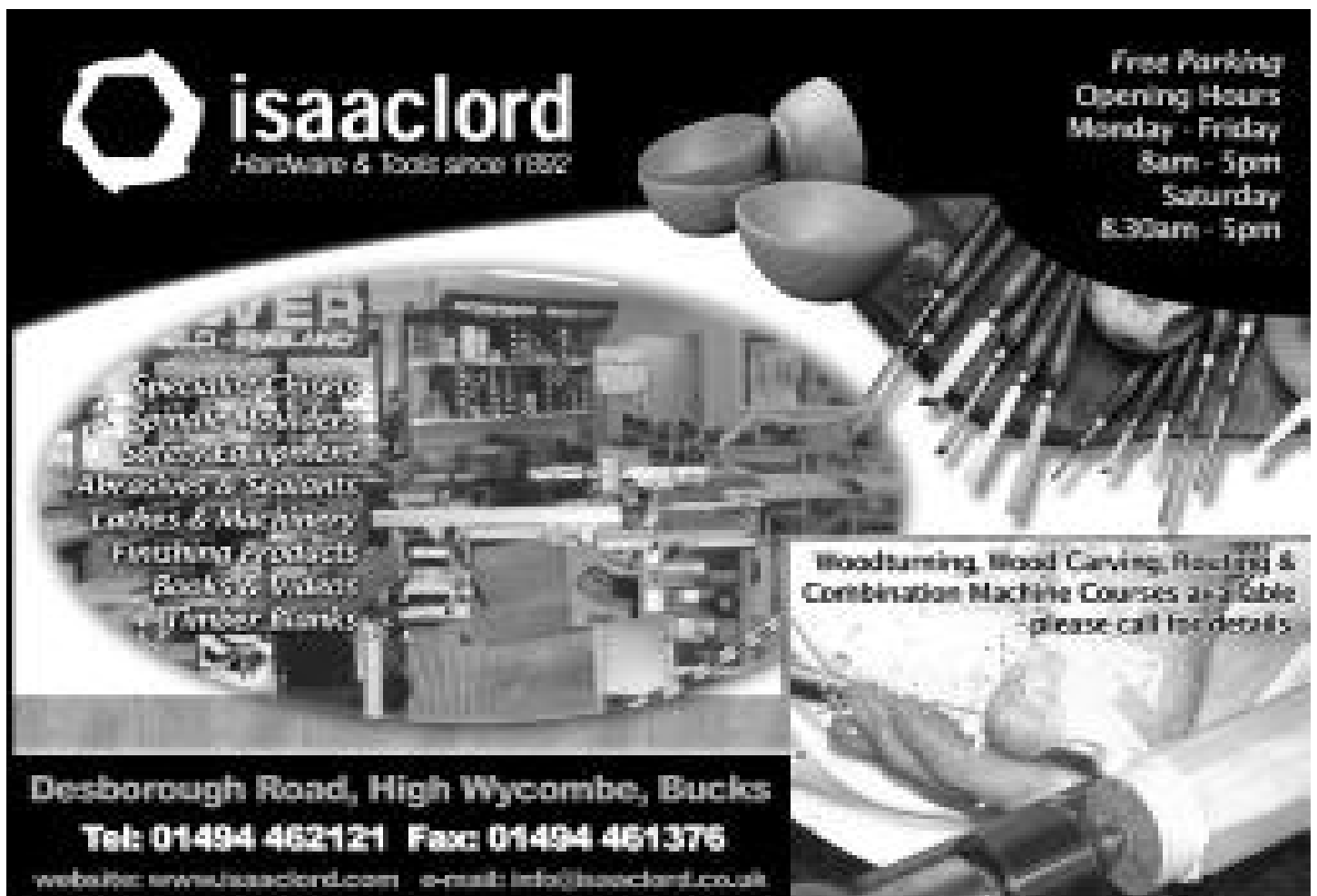
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Julie Heryet

During years living in New Zealand in the mid-1990s, Julie enrolled on a woodworking evening course. At that time her thoughts were more of tables and cabinets rather than of hollow forms and chasing threads. In a moment of workshop exploration, she found a lathe, had a play and was immediately smitten.

She is particularly excited by working with wet wood; straight from the log she feels she has gained much of her inspiration. She endeavours to produce hollow forms, vessels, kitchenware and sculptural pieces, which reflect a veneration for her chosen medium.

For Julie, each and every turning produced, form is paramount. Whether the item is considered artistic or functional (she will let the viewer decide), she believes that it must look beautiful; otherwise there is no point in creating it.



Mick O' Donnell

He began his career in engineering, including a spell as a research and development engineer in the nuclear industry.

In 1970 he and his family made their home at Dunnet Head in Caithness, Mick gave up industry and bought a croft. An assortment of jobs were undertaken from lighthouse keeping, landscape gardening and sea fishing, before woodturning became a full time living.

In the early 1980's Mick was introduced to green wood turning (unseasoned wood) by Richard Raffan and his career really took off. Thin

turned Holly and Sycamore bowls his forte, 'bird bowls' emerged in collaboration with his artist wife Liz.

They continue to collaborate to this day, as their recent book 'Decorating Turned Wood' bares testimony too, Liz's artistic creativity adds another dimension to Mick's simple pure forms.

Mick was involved in the organizing of the 1987 Seminar from which the AWGB emerged.

He was one of the AWGB's founding members and served on its Committee during the first two years.

Dave Reeks

David's interest in turning started at school and at the age of 15 where he turned wood and metal

The 1987 storm felled a large number of trees in his garden and rather than burn them as he was advised he bought a second-hand lathe and his interest in turning was rekindled.

Over the past 13 years he has tried to bring a more artistic approach to his turning rather than produce the run of the mill general objects normally associated with turners, Burrs and Spalted are his favourite and he tries to use the natural features in the wood to enhance his



work.. The introduction of colour to his work has opened up an entirely new dimension and some of his large decorative platters have won awards at several international shows.

He can seen demonstrating at most of the woodworking shows for various manufactures, and at club evenings and seminars around the country, he has recently been demonstrating in France and America.



David Springett

David spent over 25 years turning lace bobbins. It was during that time that he wrote "Woodturning Wizardry" (1993) showing how apparently complex forms may be turned on an ordinary lathe, using simple tools with chucks and jigs produced in a basic workshop. David has since written 3 more woodturning books.