

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 76

£2.20 Free to members

February 2006



Winning entries from Tools 2005 Exhibition



Craft SUPPLIES

The Mill, Millers Dale
Nr Buxton, Derbyshire
SK17 8SN
Tel: (01298) 871636
Fax: (01298) 872263
Web Site
www.craft-supplies.co.uk


"The Home Of Woodturning"

Our NEW catalogue will be
available in January 2006

Our main Telephone and Fax numbers
have changed!

Telephone: 01433 622 550 - Fax: 01433 622 552
These changes are permanent, so please discard the old
details and update your contact files. Thank You.

**Our retail shop address [Millers Dale]
is not affected by this change**



WOODTURNING COURSES

Working with wood is
universally satisfying
pastime that can be
enjoyed by people of all
ages, and our popular
courses are ideal for
that.

The course is ideally
suited to those with the best training facilities in
an ideal setting, it combines a well-learned
craft with a wide range of
experience.

The woodturning courses are designed to
give the student an expert grounding in the
principles and techniques of woodturning,
giving the confidence and enthusiasm to
develop his/her skills.

Planeworking, Broad Planishing and Furniture
Restoration, General Woodworking, Rusting,
and Pyrography courses are also available.

Craft SUPPLIES

The Home of Woodturning
181, The Mill, Millers Dale
Nr. Buxton, Derbyshire SK17 8SN
Web Site: <http://www.craft-supplies.co.uk>
E-mail: sales@craft-supplies.co.uk
Tel: 01298 871636 Fax: 01298 872263

Furniture Making Courses with Skipsmith - The Ultimate Woodworking System



Expand your Woodworking skills
Being able to take well constructed
pieces of furniture only you can
achieve to bring out the woodworker
within you now know you feel.
Our 10 day course includes:

- (1) Fundamentals of woodworking
skills
- (2) Solid furniture
introducing the student
to all important
equipment and tools.
- (3) Cabinet making course
for well made furniture which
will bring to order
plans and set out to use,
and learn to make parts
and joinery.
- (4) Furniture making course
in the class you can gain expert knowledge of further
construction techniques, let yourself build a better
style of life.

Craft SUPPLIES

Craft Supplies Limited
181, The Mill, Millers Dale Nr Buxton, Derbyshire SK17 8SN
Tel: 01298 871636 Fax: 01298 872263

Executive Committee

President

Ray Key, The Firs, 53 Weston Road,
Bretforton, Nr Evesham WR11 7HW
Tel/Fax: 01386830142
E-Mail: ray.key@btopenworld.com

Chairman

Tony Witham, 39 Horsey Road, Kirby-le-
Soken, Frinton-on-Sea, Essex. CO13 0DZ
Tel: 01255671697
E-Mail: tony@awitham.freemove.co.uk

Treasurer

Mike Morley, Lyncombe House, 7 Deepwell
Drive, Camberley, Surrey. GU15 2HF
Tel/Fax: 0127623424
E-Mail: awgbtreas@hotmail.com

Secretary & Vice Chairman

Lionel Pringle, Merrymead, 57 Westfield
Lane, St Leonards-on-sea,
East Sussex, TN37 7NE.,
Tel: 01424752452
E-Mail: lionel@lepringle.plus.com

Membership Secretary

Derek Phillips, 15 Greens Road,
Cambridge. CB4 3EF
Tel: 01223312134
E-Mail: derek.phillips@virgin.net

Trade & Business Liaison

Tony Walton, 7 Maple Leaf, Tiptree,
Colchester, Essex, CO5 0NJ
Tel: 01621810949
E-mail: twwoodturning@lineone.net

Newsletter Editor

Mike Dennis, 72 Hawes Close, Northwood,
Middlesex, HA6 1EW
Tel/Fax: 01923829844
E-Mail: michaeldennis07@aol.com

Members Development

Ray Tunstall, 8 Ragoon Road, Solihull,
West Midlands, B92 9DB
Tel: 01216882777
E-mail: ray.tunstall@blueyonder.co.uk

Web Master

Brian Partridge, Homeside, Lady Lane,
Hadleigh, Suffolk, IP7 6AF
Tel: 01473828489
E-Mail: brianpart@aol.com

Insurance & Health & Safety

Peter Hockley, 6 Brook Croft, Marston
Green Birmingham, B37 7EP
Tel: 01217793220
E-mail: peterhockley3@aol.com

Data Manager

David Buskell, Woodlands,
52 Upper Selsdon Road, Surrey. CR2 8DE
Tel: 02086575565
E-mail: davidbuskell@yahoo.com

Regional Representatives

Midlands & Wales

Ray Tunstall, 8 Ragoon Road, Solihull,
West Midlands, B92 9DB
Tel: 01216882777
E-mail: ray.tunstall@blueyonder.co.uk

North & Scotland

David Grainger, Laurel Bank, Kirby Thore,
Nr Penrith, Cumbria, CA10 1XN
Tel: 01768361744
E-mail: woodinwest@care4free.net

South

Adrian Needham, Brimbles, 114 Slough
Road, Datchet, Berkshire SL3 9AF
Tel: 01753593771
E-mail: ajneedham@e-brimbles.com

Eastern Counties

Brian Partridge, Homeside, Lady Lane,
Hadleigh, Suffolk, IP7 6AF
Tel: 01473828489
E-Mail: brianpart@aol.com

Chairmans notes



Here I am writing my last set of chairman's notes, which has set me thinking about how I first became a committee member. It all started several years ago at my local club, I say local it is some forty miles away along country roads, that was my nearest in those far off days. I was asked to attend a meeting at Rugely in Staffordshire to represent the Suffolk Essex and Cambs. Borders Branch The meeting was chaired by Ken Allen I well remember sitting around a table with about 11 others and all saying a few words about ourselves, and our local branches. The day seemed to fly by and was quite enjoyable and ended with a visit to Ken's workshop. As I was driving down the M6 I was still trying to work out how I ended up being voted onto the committee. I guess this is how most committee members start.

At the recent Stoneleigh Show I was approached on more than one occasion and asked 'why was I resigning from the AWGB'. I would like to make it clear that I have never said or had any intention of leaving the AWGB, all I am doing is not standing for re-election to the Executive Committee at the next AGM. I fully support all of the aims of the AWGB and give the committee my full thanks and support.

I have seen many changes during my time on the committee the greatest being the introduction of colour to Revolutions, which really shows the beauty of the material, that we all work with. I have seen the number of Affiliated Branches more than double with more joining all the time, and since the introduction of associated status we are seeing more clubs join the association and I feel that now we are as our name suggests, a truly national association.

Seminar 2007

The last seminar is still vivid in our memory and we have already started planning the next. The venue has been booked and we are now looking at making this something special as we will be celebrating twenty years of the AWGB.

There is a DVD available of the last seminar with over two hundred and sixty images included on a DVD including the fifty selected pieces from the instant gallery, all photographed by Charles Sharpe,

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

Your personal details are held on a computer belonging to the AWGB. Your details are purely for the use of the Association and are not passed on to any third party. 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

Winners of Tools 2005 Competitions

Beginner - Michael Clark with his traction engine.

Amateur - Howard Overton with a salt and pepper mill.

Professional - Rodney Page with a basket bowl

Copy deadline for the next edition of

Revolutions

15th
April
2006

all the pieces in the instant gallery, pictures of the demonstrators and behind the scenes shots photographs by Brian Partridge and Mike Dennis.

Thanks to Brian Partridge for all the hours of work put into the making of this DVD which can be played either on a PC or on your DVD player.

Young Turners Training Weekend
As I said in the last issue there is to be a young turners training weekend on the 5th and 6th August 2006 and is to be held at Grateley in Hampshire. The full details are published on page? If this is proves to be a successful event I would like to see this as just a start for the way ahead.

Tony Witham

Editorial

As you will see from the panel opposite I have decided it is time for me to move on and the Association has therefore a vacancy for a newsletter editor. As most of you know it is some two years now since I stopped turning and I suppose because of that my passion of the craft has diluted. I find myself putting together this edition under duress with no enthusiasm in what I am doing. This scenario is no good for me or the AWGB.

The committee has known how I have felt for several months now and has put out feelers for somebody to take over, but with no success, hence the appeal in this newsletter.

I am prepared to carry on for a short time while we find a new editor and I will do everything to help him/her. As a life member I will stay in touch and help the committee in any way I can.

Mike Dennis

WANTED *Newsletter Editor*

The AWGB are looking for somebody to take over as editor of *Revolutions*.

The persons needs to have good computer and communication skills, be passionate about woodturning and have the time to do the job.

Computing skills - The software used is Adobe Pagemaker 7 as it is compatible with our printer. The editor prepares the whole document ready for the printer to output to plate ready for printing. This involves photo manipulation - to get all photos to the right size, resolution and colour formats. To put together a 36 page issue take about 36 hours. The design, choice of font and page format are all at the discretion of the editor.

Administration - liaison with the authors and committee to ensure that the content is up to date and reflects news and events of interest to our members. Secure advertisers to help with costs and ensure invoices are sent out and paid for. Attend committee meeting and any other meetings as required by the Executive Committee.

A computer and required software are provided by the Association.

The above is not intended to put members off from applying but outlines the requiements of the job.

I am prepared to help and train the new incumbent in the issues raised above and I am available by phone or e-mail at any time.

If you feel this is a job you would like to take on and would welcome an informal chat about it please get in touch by phone or e-mail.

Five more Clubs become Associated

The AWGB welcomes five more clubs who have decided to become Associated with the Association. This brings the total number of Associated Clubs to 8 in just three months

GLOUCESTERSHIRE ASSOCIATION OF WOODTURNERS

Contact: Chris Eagles,
Gloucestershire,

Telephone: 01386 859247.

E-mail: chriseagles@btinternet

Meetings: 7.30pm on the second
Wednesday of the month

Venue: Seasons Conference Centre,
Quat Goose Lane, Swindon
Village, Cheltenham,
Gloucestershire

HAMPSHIRE WOODTURNING CLUB

Secretary:- Bob Hope Hampshire

Telephone: 01189 813552.

E-mail hopebob1@aol.com

Web site:- www.hants-woodturners-hwa.co.uk

Meetings:- First working Monday
of each month, 7.30pm to 10.00pm

Venue: The Railway Institute
Social club, 2 Romsey Road,
Eastleigh, Hampshire, SO50 9FE.

Membership enquiries:- Alan
Sturgess E-mail alan@hants-woodturner-hwa.co.uk

OXON WOODTURNERS CLUB

Secretary: John Green, Oxon,

Telephone: 01993 704603.

E-mail: jbgreen@btinternet.com

Website:

www.oxonwoodturners.org.uk

Meetings: second Thursday of
every month 7.30pm

Venue: Parish Hall, Littlemore,
Oxford

Continued on page 7



AGENDA

- NB** Only fully paid up members of the Association of Woodturners of Great Britain are entitled to attend the Annual General Meeting.

10th International woodturning seminar 2005

Mary Aston

2005 has been an extremely lucky year for me and very fulfilling in the woodturning field. Not only did I win a Craft Supplies Woodturning week in France as part of the Tony Boase Scholarship Award (that's a different story!) but I was lucky enough to obtain a grant from the AWGB to attend the Seminar at Loughborough.

I yearned to attend the seminar after hearing how wonderful the previous event was from fellow members of my local woodturning club and was overwhelmed when I heard in July that the committee had approved my grant application.

I immediately rang Max Carey, chairman of our club to inform him of the good news. He told me several other members were attending and I could share a lift with himself and Tich Renee, 'brilliant' I wouldn't even have to worry about how to get there. This was just as well as it turned out (no pun intended). After getting over the excitement of the Sat. Nav. System which incidentally did not seem to have a good knowledge of the streets of Loughborough, I spent most of the journey packing my rather sad items for the gallery. Unfortunately time had got the better of me and I had failed to make any thing special to display. Would I ever be forgiven? On rushing for the door in the morning I had grabbed 2 of my favourite bowls and a trio of pots which I had made for the occasion but had gone rather wrong in the making - these were my first attempt at using lemonwood which unfortunately did not go well, you could hear tiny cracks appearing whilst working on this timber before even attempting to sand it, what a disaster? My other 2 items were both square bowls, one of

Jarrah Burr and one larger Poplar Burr. I was pleased with the shape of these but terribly embarrassed that I had not removed chuck recesses on either of them! Mental note: I will remove *all* chuck recesses in future.

On arrival we were given a welcome pack including a very useful notebook and a timetable of events. Items were booked into the gallery and we went to find our accommodation. We were then given coffee over which I became aware that I was about to spend the weekend with many like minded people indulging completely in our favourite past-time. My excitement was building. Soon we were whisked off to have our lunch, a wonderful choice of foods served up with a smile and to be enjoyed with other delegates and all those 'rich'? and famous turners whose work I'd admired and read about in magazines. Wow!

This was our first opportunity to take in the timetable and see what delights were in store for us over the next couple of days. How on earth to make the decision of which demonstration to watch when there was so much good stuff on offer?

After lunch the seminar was officially opened, we were welcomed and introduced to all the presenters who did a short explanation of their work, with a slide show. This helped us to choose which presentations to attend. The work on offer for us to observe was astounding. There were to be 4 slots a day and a choice of 6 presenters to choose from for each slot. Making those choices was the hardest part of the weekend. Some would have to be missed. I was advised to select

presenters I might not get a chance to see again such as the overseas guys.

My first choice for the afternoon session was Nick Agar who did a very interesting session on texturing and burning. I took loads of notes and came away feeling truly inspired. I was later to discover that Nicks work along with that of Thierry Martenon was some of my favourite on display in the gallery. The Instant Gallery was opened in the evening after another fabulous meal. There was such a stunning array of work on display it was almost impossible to take it all in, many pieces that made you think 'How on earth did they do that?', many aesthetically pleasing pieces that had been burned, coloured, carved or decorated in such a variety of different ways. And there was my very own work, not perfect, but acceptable, sitting on the same table as work by Binh Pho, Phil Irons and Julie Heryet.

Next, off to the bar for a 'social', excellent beer too may I add, but mustn't stay to late, this is only the first day there's loads more to fit in tomorrow.

Saturday morning.

Up at the crack of dawn, full English breakfast and off to more presentations.

Today I have chosen to see Thierry Martenon due to his impressive pieces in the gallery (not due to his good looks and gorgeous eyes as my fellow companions might have you believe). I thought all his pieces were stunning and came away wishing I could afford to own one. Still maybe after attending the presentation I could have a go at making my own.

Today I also saw Stuart Batty, a walking library of woodturning knowledge, an incredibly talented man, Dave Reeks, very amusing and entertaining, makes lots of huge hollowforms with tremendous ease. He demonstrated his own design of tool which he casually used to hollow a massive vessel with one hand (or was it one finger), whilst giving us all lots of useful information on drying timber, selling stuff and generally amusing us.

Finally I witnessed Mick O'Donnell making someone else's lathe very, very wet whilst making an amazingly thin natural bowl, which after finishing, he launched across the theatre for a shocked member of the audience to catch. ...pages more of notes on using tools, drying timber, etc., etc.

My favorite tip from Dave Reeks regarding drying timber when making hollow forms from wet stock; After the inside is finished, soak the inside with Sanding Sealer (diluted 50/50 with thinners) switch lathe on to 3000rpm and go for coffee. On return the sealer will have pushed the water from the timber. I haven't tried it yet but it sounded good.

Still to come tonight: Gallery critique with Stuart Batty and Nick Cook. Interesting to hear their opinions on others work and to get a chance to have another look at items on display, and then onto the banquet and auction. Even more quality food and such good company.

The highlight of the evening for me was to be introduced to Jackie Boase and have the opportunity to thank her for a wonderful prize I received as part of the Tony Boase Scholarship Award (that's another story).

On returning to my room I reflected upon my day,

'Gobsmacked!' is the only one word I can use to describe how I feel at the end of the second day, and still one more day to go tomorrow.

On Sunday Binh Pho was a must to witness having seen his work in many woodwork magazines (and next to my own in the Gallery!) The only problem with this weekend is that my wish list is growing rapidly, I now have to add full air brush paraphernalia to the list already containing many expensive but useful items. I love the bright colours produced by the air brushing techniques. Binh's pieces are exquisitely beautiful works of art.

Today I also saw Reg Hawthorne whose work I have admired since first seeing him demonstrate at Yandles Show several years ago. It was interesting to learn how he bleaches his wood as this is something I am keen to experiment with myself. Just as fascinating were his enameling techniques.

I watched Les Thorne demonstrating more hollowing tools, another very talented and entertaining member of the woodturning world. By the way Les do you remember that you offered me a free days woodturning course? (I won't hold you to that, especially now you have achieved fame on the cover of 'Woodturning')

Finally back for a second session with Stuart Batty and loads more technical info to absorb and notes to take.

'The Icing on the Cake!' The last event for the weekend was to be the raffle, there were so many fabulous prizes and I was lucky enough to win a set of 6 Robert Sorby tools which was exactly what I needed for work (I teach woodturning and as a charity based

organisation we are always in need of more tools).

Back to Bristol with a big smile and happy memories, so many highlights, tons of inspiration and excellent tips underbelt.

I've already started saving for next time, there is no way I'm going to miss it, and I have got two years to collect enough pennies. How can any keen woodturner miss this event?

A huge thankyou to the AWGB for putting on this event and to all those who worked so very hard to make it happen and run so smoothly, and a massive thank you for giving me the opportunity to attend.

Continued from page 5

WESTON WOODTURNING CIRCLE

Secretary: John Warren,

Telephone: 01934 511036.

e-mail:

warren@pcstgeorges.fsnet.co.uk

Website:

www.westonwoodturningcircle.co.uk

Meetings: third Tuesday of each month at 7.30pm

Venue: St Marks Church Hall, Queensway, Worlwl, Weston Super Mare

WEST SUSSEX WOODTURNERS

Secretary: Tony A Matthews, West Sussex

Telephone: 01273 461766.

E-mail

tony.matthews@tiscali.co.uk

Website:

www.westsussexwoodturners.co.uk

Meetings: 1st Sunday of the month at 9.30am.

Venue: The Parish Hall, Thakeham Road, Storrington West Sussex.

Our native trees - Elm

Guy Ravine

ELM. *Ulmus* spp.

France Orme. **Germany** Ulme.
Italy, Spain and Portugal Olmo.
Dutch Ruwe iep **Manx** lhiouan
Danish Elm **Finnish** jalava
Swedish and Norwegian Alm
Hungarian Szilfa **Russian** 207•
Greek Czech Jilm, **Esperanto**
Ulmo **Frisian** Iperenbeam **Polish**
Wiaz **Romanian** Ulm **Turkish**
Karaagac **Irish** leamhan **Welsh** -
Llwyfen

One of the greatest tragedies of the British countryside in recent times has been the demise of the Elm, due to the depredations of Dutch Elm Disease. Elm is one of the most beautifully grained of our native trees, and to see an attractive piece of Elm wood now has some poignancy, given its scarcity.

It is quite difficult to find an mature Elm tree in the British Isles now; the elegant Elms that characterized the landscapes of Constable and others are gone for generations to come, and perhaps permanently. The appearance of Southern and Midland England have been greatly altered. My own memories of this arboreal carnage are still vivid after many years. I grew up in the Northamptonshire village of Wootton, and a favourite walk at that time was through the grounds of Collingtree Park (then part of the estate of a demolished stately home, now a golf course). The main feature of this walk was a magnificent avenue of Elms, thick of girth and well proportioned. Memory may have made them larger, but big they were and probably planted in the 18th century. This was a regular dog walking route and a part of my childhood and teens. I am not really conscious of the trees becoming diseased and

dying, but I can well remember my horror & sadness when they were felled and burned. Had I been a turner then, I suppose that it would have been the opportunity of a lifetime in terms of obtaining quantities of large size Elm, but I think the sadness would have been uppermost in my

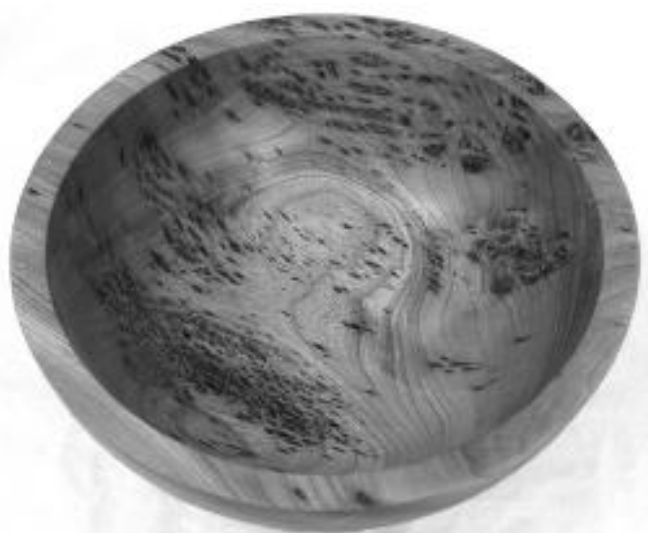
At least ten years later I lived on the North Cornish coast, and one of the prettiest trees around was a small Cornish elm that we thought would be safe; being so far to the west. It succumbed too. My dad made a goblet from its trunk. I wish that I had.

These scenes were repeated throughout the country and have changed the appearance of the English countryside. Elm was not usually a woodland tree, though it flourished on the edges of woods, but it was a part of most hedgerows and a frequent sight on farm and parkland.

I have heard one story that English Elm is not a native of these islands at all but was brought by the Romans as a support for vines. It is well known that Elm seeds are rarely viable in our climate and that Elm usually spreads by underground suckers. The story goes that all the Elms in Britain are connected to the original Roman planted Elm, a lovely idea but certainly apocryphal.

Types of Elm

The loss of most live mature elm trees has lost us the chance to try and identify the numerous types of



Elm and its hybrids. Woodworkers familiar with Elm wood will already know that it is a remarkably varied species and this mirrors the botanical situation, where it is sometimes difficult to believe that two very different looking examples are basically the same species.

The leaves flowers and fruits of all British Elms are very similar, although the form of the trees varies. The leaves are oval, pointed, and double toothed with near parallel veining that is asymmetric at the base. Some are rough on top, some shiny; all have some hair underneath.

Flowers appear before the leaves in February or early March (only Hazel catkins precede them) and consist of a green cup with four or five purple lobes inside which are the reddish anthers on their stamens. Inside them is the ovary with a short style and two pronged stigma. The fruit forms quite quickly and is a near circular "samara" (winged). A thin membrane encloses the darker seed. The seeds form pale green clusters, darkening as the leaves start to appear later in April or

May. The White-letter Hairstreak butterfly is dependent on elm, where it lays its eggs.

I will not dwell too long on the different Elms as I do not want to produce a botanical catalogue, but here we go!

Common or English Elm (*Ulmus Procera*)

Ulmus Procera means the tall Elm and this is the elm most would think of as typical, with “the outline billowing like a thundercloud” as Mitchell puts it. Most of the foliage is high up, there being few branches on the lower part of the trunk, usually large and distinct from the crown. The crown is sometimes described as being “waisted” or “double”, in that it is not usually a continuous outline. This is one of its most distinctive features; rarely seen now. It tends to have corky bark which can look strange on small hedgerow specimens.

Wych Elm (*Ulmus Glabra*) forms a rounder crown than the other elms. Sometimes its leaves have a “shouldered” form, unknown in other elms. Wych Elm is more likely to be a true native and is the only Elm native to Ireland. It is also more likely to produce wood with a distinct green tinge. In my experience this tends to smell sharper than the farmyard manure smell of most elm. The “Wych” does not appear to have anything to do with witches (or Witch Hazel for that matter - which comes from *Hamamelis Virginiana*) but may mean “farm” elm. – wick or wych in place names often having to do with farms. Alternatively the name may come from a Germanic root meaning “bend” as Wych Elm has bending pliant branches. It seems more resistant to the disease.

Cornish Elm (*U. Augustinifolia*), Smooth Leaved Elm (*U. Carpinifolia*), Plot Elm, and Coritanian Elm are all distinct

varieties while **Huntingdon Elm, Wheatley Elm, Guernsey Elm and Jersey Elm** are variants of **U. Augustinifolia** and **Dutch Elm (*Ulmus x Hollandica*)** is a hybrid, being the most common Elm in Western Europe.

Some other significant Elms are **U. Americana**, which can be a large handsome tree, but has suffered as badly as our own. Also from North America is Canadian Rock Elm **U. Thomasii** noted for its dense hard timber. Slippery Elm **U. Rubra** (the inner bark of which is powdered and used as a food ingredient, particularly for infant foods) gives what the timber trade calls American Red Elm. The Wahoo (or winged elm) **U. Alata** was also a significant timber tree. European White Elm **U. Laevis** grows across Europe into Russia and the Crimea. There are also Chinese (***U. Parvifolia***), Japanese (***U. Japonica***) and Siberian Elms (***U. Pumila***) The wood of the latter started turning up in some quantity a few years ago, but the supply seems to have dried up now.

There are very many more.

Ancient and Champion Trees

The following trees were recorded in *Trees of the British Isles in History and legend*. JH Wilks. 1972. *U. Procera*. English Elm. 37m (122ft). high with a 6m (20 ft) girth at 1.5m (5ft). Youngsbury, Ware, Herts.

U. Carpinifolia. Smooth leaved Elm. 35m (118ft). Kensington Gardens. *U. x Hollandica* Dutch Elm. 33m (111ft) Saltram House. Devon.

U. Augustifolia var. *cornubensis*. Cornish Elm. 35m (118 ft) . Knightshayes, Devon.

U. Glabra. Wych Elm. 38m (125 ft). West Dean, Sussex.

Below are the present champion trees, all of them Wych Elms.

Ulmus Glabra 37m (123ft) tall with

a 15m girth at Field, Uttoxeter in Staffordshire.

Ulmus Glabra 30m (100ft) tall at Cassiobury Park, Hertfordshire.

Ulmus Glabra 24m (80ft) tall at Brahan, Scotland.

Ulmus Glabra 30m (100ft) tall at Rossie Priory, Perth and Kinross, Scotland.

Folklore

This feeling of loss and sadness is at variance with the baleful reputation that elm formerly had. It had a reputation for dropping branches suddenly (deserved) and was often thought to do this deliberately when some unfortunate sheltered or passed below. Archers’ fans may remember that Jethro Larkin (Clary Grundy’s dad – keep up!) was one such victim.

“Elm hateth man and waiteth” goes an archaic saying, echoed by Kipling –

“ Ellum she hateth mankind and waiteth

Till every gust be laid,

To drop a limb on the head of him
That anyway trusts her shade....”

Another country saying is that “Every Elm has its man.”

For this reason it was not considered a good thing to hang anyone from an Elm, as it was quite likely to break; in this case out of spite rather than simple malice.

Some other strands of superstition suggest that Elm has a protective quality

In 1716 ADDISON wrote in the *Drummer*. He [the conjuror] had a long white Wand in his Hand. I fancy ’tis made out of Witch Elm. In 1771 SMOLLETT in *Humphrey Clinker* wrote “ As for me, I put my trust in the Lord; and I have got a slice of witch elm sewed in the gathers of my under petticoat.”

In 1958 in *Farmer & Stockbreeder* 18

Mar is quoted 'The butter wunna come in that,' she said firmly. 'There's no wych elm in it, and anybody in their right senses knows as butter wunna gather unless there's wych elm in the churn.' Midland milkmaids had a notch cut in their pales for a sprig of Wych elm.

European legends refer to the elm's association with elves. Elves have through myth and legend been strongly associated with burial mounds and elm came to be the preferred wood for coffins. Pricking an elm-leaf with a pin before placing it under the pillow, can prompt divinatory dreams. Elm was linked with Mother and Earth Goddesses, and supposed to be the abode of faeries, hence Kipling's injunction; "Ailim be the lady's tree; burn it not or cursed ye'll be".. Elm was also supposed to add strength to a spell. Pliny says that the shade of Elms was so beneficial that it nourished whatever grew beneath it.

Dutch Elm Disease

This is an highly infective fungus infection that attacks the bark of Elm trees, and spreads inwards until it kills the tree. It is spread by beetles whose grubs make a series of linked tunnels in the wood below the bark, most woodworkers who have handled elm will have seen the "galleries" left by the grubs. The Dutch get the blame for the disease rather unfairly; since it was they who identified it in about 1920.

This disease seems to have occurred a number of times in recorded history, notably in the 1920s in Europe; but this outbreak faded before WW2 with many trees surviving the attack. It killed 10 – 20% of Elms in the UK. The present continuing outbreak seems to have been caused by beetles in imported North American Elm,

and this has proved an altogether more virulent strain.

Despite the toll the disease has extracted Elm, or at least elm saplings, are still a common sight in hedgerows since the tree usually reproduces by means of suckers. Although these young suckers grow up again in hedges, once they reach about 4" (10cm) diameter, the bark is thick enough for the elm bark beetles - of the genus *Scolytus* - to burrow and breed under them, carrying with them the spores of the lethal fungus *Ophiostoma (Ceratocystis) ulmi*. The fungus contains a toxic substance



that stimulates the walls of the sap carrying vessels (tracheids) to form bulbous gum filled "lumps/ tumours" (tyloses) which block the flow of nutrients, thus starving and killing the tree. This is the tree attempting to defend itself, but it effectively commits suicide.

Elm as a timber tree.

The usefulness of Elm timber will not have been lost on Stone Age man, nor to subsequent generations. Indeed it is only very recently that the knowledge concerning the uses of every common plant and tree has been lost. As our forests declined some species were singled out as being particularly useful. Oak was vital for construction and naval use, but was slow to grow. Elm was much faster growing and could return

profits much more quickly. It is possible that many English Elms were planted from seed and saplings from Flanders, selected for their form at the time of the enclosures. There is a theory that a comparatively narrow gene base contributed to its susceptibility to the disease.

In 1664 John Evelyn championed Elm in his book "Sylva" explaining how it could profitably be integrated into a farming system, then in 1741 one Batty Langley updated this information in his book on landscape gardening, "Sure and easy Method of Improving Estates". It is during this period that the Elm became the dominant tree in many areas, being planted or encouraged in hedgerows, and planted on agricultural and estate land. Many avenues were planted, both for their aesthetic and (eventually) monetary value.

Elm perhaps came into its own as a timber in this period with the development of the sawpit system and the production of planks. Elm has to be planked to be generally useful as it resists splitting, as anyone who has tried will know!

There is still a surprising amount of Elm available for turners; most I think comes from Scotland where the disease has not had as much impact. Some still comes from long dead, diseased trees. Some has been carefully kept since the disease took hold. It is not commercially available in any quantity, however.

Uses

All parts of the tree, including sapwood, were used for carpentry. Half timbered houses are always assumed to be Oak, but the timber sometimes turns out to be Elm. The wood is often close-grained, free from knots, hard and tough, and not subject to splitting, but does

not easily take a high polish. It tends not to split when once seasoned and is remarkably durable under water, being especially suitable for any purpose which requires exposure to wet. To prevent shrinking and warping in drying, it was preserved in water or mud, but is best worked up soon after felling. In drying, the wood loses over 60 per cent of its weight. A more familiar usage of Elm was as seats on Windsor chairs, the rest of the chair usually being Beech. Its toughness made it useful for sports equipment such as croquet mallets, skittles, Indian clubs etc. Domestic bowls made of Elm were not all that common in Saxon and Viking times, but became more so in mediaeval times. There are two very large examples from Mary Rose, which sank in 1512. Quite large turned elm ladles were also found on the ship. Elm wood was used extensively for boat building; for keels and bilge planks, the blocks and dead eyes of rigging and ship's pumps. It was the preferred wood for coffins, as well as being used for wheels, furniture, turned articles and general carpenter's work. Elm boards were used for lining the interior of carts, wagons and wheelbarrows on account of the extreme toughness of the wood, and were much employed in the past for making sheds. Before the development of metal pipes, Elm was much used for water pipes: some of them remaining in use into the 1950s. Roman pipe work in Elm is sometimes uncovered. The inner bark is very tough and flexible and can be stripped off in long ribands; it was made into mats, nets, ropes and thatch. The leaves and young shoots were fodder for live stock, humans too in hard times., and have also been used for adulterating tea. Apparently "Five and twenty hogsheads of this 'British tea' "were once seized, and destroyed by order of the Government in the 19th century.

Medicinal Action and Uses

Tonic, demulcent, astringent and diuretic. Was formerly employed for the preparation of "an antiscorbutic decoction recommended in cutaneous diseases of a leprous character, such as ringworm". It was applied both externally and internally. Under the title of *Ulmus* the dried inner bark was officially in the British Pharmacopoeia of 1864 and 1867.

A homoeopathic tincture is made of the inner bark, and used as an astringent. A medicinal tea was also formerly made from the flowers.

In Persia, Italy and the south of France, galls, sometimes the size of a fist, are frequently produced on the leaves. They contain a clear liquid called *eau d'orme*, which is sweet and viscous, and which was recommended to wash wounds, contusions and sore eyes.

Culpepper tells us:

'the water that is found in the bladders on the leaves of the elm-tree is very effectual to cleanse the skin and make it fair.'

Towards autumn, these galls dry, the insects in them die and there is found a residue in the form of a yellow or blackish balsam, called *beaume d'ormeau*, which was recommended for diseases of the chest. On the leaves of Chinese Elm *U. chenensis*, a number of galls are produced, which are used by the Chinese for tanning leather and dyeing.

Turning Characteristics

Elm varies more than most woods. One can find slow grown dense specimens, which are entirely virtuous; but can equally find quick grown cross grained wood that defies ones ability to get any sort of finish. In my early days as a turner I can remember epic struggles with the end grain on large elm bowls, some of

which I lost, ending up selling bowls as seconds because I could not satisfactorily finish them. I didn't really sort this out for some time; but eventually my technique improved and the introduction of powerful cloth backed abrasives in the early 80's might have had something to do with it! Modern lathes, variable speed, high quality bowl gouges, cloth backed abrasives and power sanding have made bowl turning in general, and woods like Elm in particular, far more approachable

The difficulties I refer to above concern dry Elm. Wet Elm is altogether easier to work and was widely used for bowl making on pole lathes. A few years ago I had possession of a group of bowls made by George Lailey, the best-remembered exponent of this aspect of our craft. These bowls were given to Stuart King who donated them to The Worshipful Company of Turners who auctioned them. Before this happened they were displayed at two shows and I had charge of them in between. It was a pleasure to handle and examine them at leisure, but they proved to be beyond my pocket when auctioned!

If you can get wet Elm, it will make excellent natural edged bowls. These can be spectacular if the wood is burry, witness the work of Bert Marsh. If you want to make salad and fruit bowls I have found it preferable to rough turn the wood when wet, leave it to dry for 6 months or more, and then finish it off when it dry and has finished distorting.



Large Cherry Apple

Andrew Hall



1. Selection of wood ready for the days turning comprising of cherry, ash, laburnum and pine
The material I have chosen for this project is cherry.
Cherry is very difficult to season without it cracking this wood has been drying for a year and was harvested locally from a storm damaged tree.



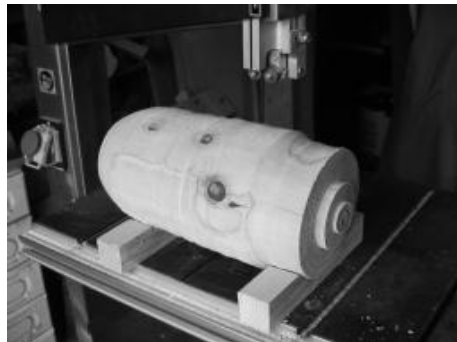
2. Tools ready to start turning the apple which include:-
Spindle roughing gouge, Continental spindle gouge, Bowl gouge, 3/8 and 1 inch skew 1 1/4 scraper, all purpose gouge and a very old 1/4 inch parting tool.
All of the tools with the exception of the old parting tool and the spindle roughing gouge are Ashley Isles chisels the Spindle roughing gouge is a record picked up out of the bargain bin at Harrogate show.
Leather glove to stop chaffing on my hand.



3. I have mounted the cherry between centres using a stub Steb centre in a Vicmark 100 chuck and a revolving tail stock steb centre. I find they are excellent for holding large section wood securely between centres.
I have removed as much bark as possible before commencing turning for safety. The only time I would leave bark on is when it is secure for a bark edged bowl or goblet. The lathe is a 1961 Harrison Graduate fitted with variable speed.



4. Rough down the log to a cylinder using a spindle roughing gouge or a bowl gouge and short chisel cuts I use a glove for safety on large pieces of wood, I wear a smock to prevent the shavings from going down my shirt and a full face mask to protect from chips hitting my face or going in my eye. The use of a light assists the eye when watching the horizon of the wood to create parallel cylinder. Notice the dividers and callipers on the metal locker behind me they are held with Axminster earth magnets. Very Handy



5. Once the cherry has been roughed down to a cylinder I cut the cylinder in half using a Sip 14 inch band saw I use two pieces of timber with a V cut to support the cylinder so it can be safely cut on the band saw.
300mm (12") long by 50mmx50mm(2"x2")



I use a 3 skip blade (3 teeth per inch) which is the most versatile size for cutting blanks and most woodturning tasks.



6. The log is cut in half. The left hand piece has a spigot turned to fit into the Vicmark chuck, The spigot has been cut to a diameter of 50mm(2") using a 3/8 skew which has been sharpened on an angle to produce a natural dovetail. This ensures a good fit into the chuck. The right hand piece will be turned between centre's using the steb system and a chucking point or spigot cut to accommodate the chuck in the same way that the left piece was turned.



7. Remount the cherry in the chuck and using the bowl gouge shape the base of the apple and sand through the grits from 120 to 600. Notice the top of the photo shows a dark patch of cambium layer which is soft and corky. I have sanded this to its natural shape and looks in keeping with a piece of fruit as an apple is never perfectly round, well that's my excuse. I find the Graduate lathe very solid and the addition of variable speed makes it easy when moving from tooling and sanding. I turn as fast as safely possible and I then turn the speed down to slow when sanding.



8. Shape the top side of the apple using the bowl gouge and the multi purpose gouge and start to form the stalk using the 1/4" parting tool. Go through the same sanding procedure as the opposite end of the apple. The main reason I slow the speed down when sanding is that the abrasive paper or cloth cuts better at a slower speed and the surface does not burn creating heat checks. I move the paper round constantly to prevent heat from building up. For safety I remove the tool rest when sanding



9. Dust is a very important consideration. I use a Trend Full face air mask, a Microclean 100 and a drum vacuum cleaner to remove as much dust at the point of sanding. Notice the hose between the bed of the lathe I have placed a piece of paper to show the hose clearly. My four legged friend Tess laid next to the wood burner should also be considered when sanding as she once had sneezing fit when I forgot to take her out of the workshop. I also use the paper to protect the bed of the lathe when applying finish or oil. Using oil as a lubricant for sanding virtually cuts out the dust completely

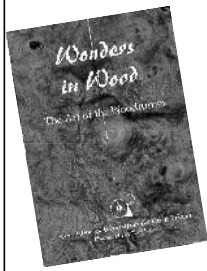


10. I have applied three coats of finish and rubbed back between coats with grey fine webwax. The finish used is a mixture of sanding sealer and cellulose thinners, mixed 60% Thinners and 40% Sanding sealer. I use three other finishes based on a shellac mixture of 25% Blonde (Clear) or Garnet (Brown) shellac and 75% Methylated spirit. I would suggest between four and six coats of finish depending on depth of shine required. I use Organ oil or sunflower for turnings that are in contact with food and word of caution if you sell your turnings for food use always inform the buyer that there is nut extract in the oil and may affect people with nut allergies Organ has a matt finish, is great as a lubricant between sanding grits and smells lovely.



11. The finished cherry apple is 150mm (6") at its widest diameter and 125mm (5") deep. An alternative project could be to hollow the apple from the bottom and make a threaded bung for the bottom or buy a rubber bung for the bottom of the apple, cut a slit in the top and it makes very nice money box

If you try this project
Be Safe
Have fun
Carpe Lignum



Is your turning lacking inspiration?

You will find all you need in this book

You can order your copy from
David Grainger, Laurel Bank,
Kirkby Thore, Nr Penrith.
Cumbria CA10 1XN

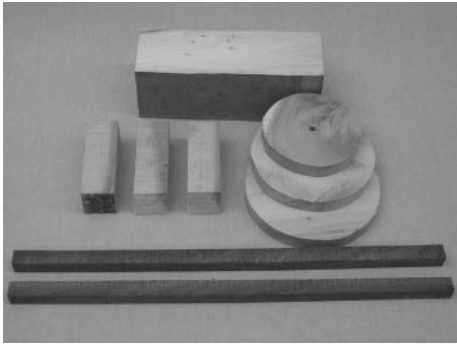
Now only £5

Plus Post and Packaging;
UK £2.00
EU £3.00
Rest of the world £5.00

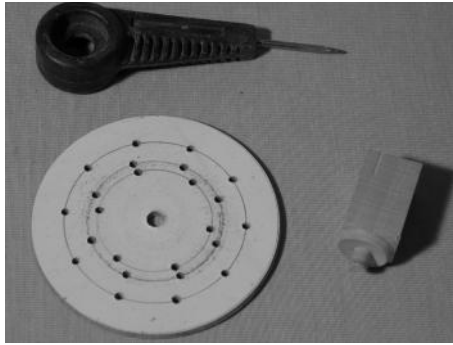
Cheques with order made payable to the AWGB for the full amount, including P&P, quoting your membership No, name and address please.

A Three-Tier Thimble Stand

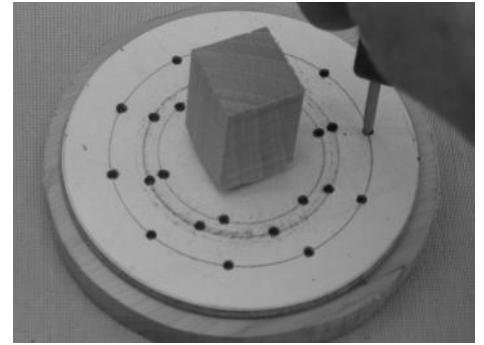
Tony Witham



- 1 Materials Cutting List
Leadwood for the pegs 10mm sq
300mm long x 2
Yew spindle and finial blanks
20mm sq x 65mm long x 3
Yew discs 100mm 90mm & 75mm x
12mm these are finished sizes
Yew 50mm x 50mm x 35mm long this is
for the foot



- 2 Template for marking out peg positions made from white faced hardboard. With a compass draw three circles 68mm, 50mm & 42mm diameter and divide the largest into 10, the middle size into 8 and the smallest into 6 equal spaces. Accurately centre punch and drill a hole the same size as your bradawl and drill a 6mm hole in the centre. You will now need to turn up from a piece of scrap a 6mm pin long enough to protrude below the hardboard by at least 3mm as you will see from the photo. I made mine from a square section and left this square as it is easier to use.



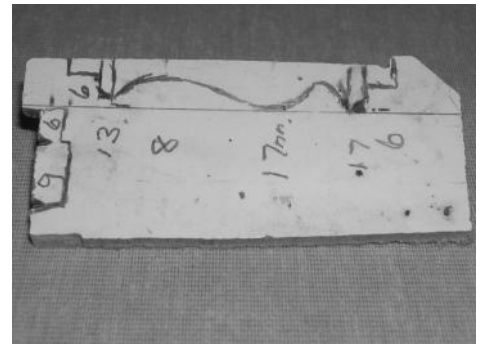
- 3 To mark out your three discs' you will first need to drill a 6mm hole right through the centre of each of the disc's so that the template will locate centrally. With your bradawl ensuring that the template does not move. Mark out all of the hole positions for the particular size disc.



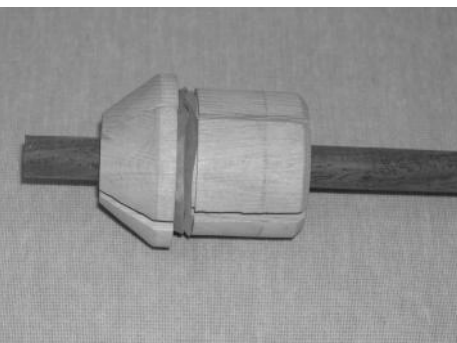
- 4 Set the depth stop of your drill so that it will not drill all the way through the thickness of the disc. You are now ready to drill all of the holes to take the pegs.



- 5 Hold the wood between centres and rough down to a cylinder approximately 10mm diameter using the spindle roughing gouge.



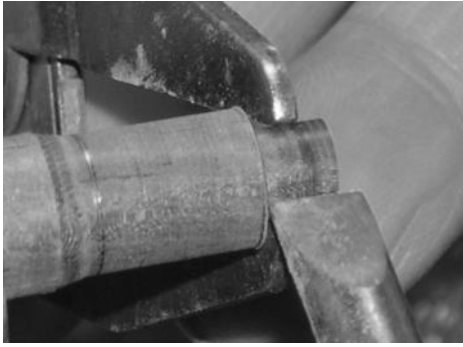
- 6 Before starting to turn any of the pegs or spindles make up a template as shown. You need to design the spindles so you may as well draw the design onto a piece of hardboard and mark the main dimensions onto the template for easy reference. The length of the spindle including the pins is 59mm plus about 5mm at each end as the pins are smaller than the drive centres.



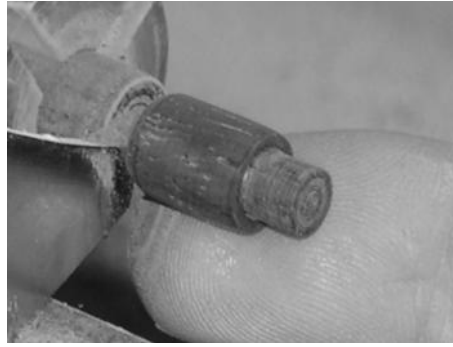
- 7 & 8 If you do not have any chuck jaws to hold the 10mm dowel you can make some collets to fit your particular type of jaw. The ones shown in photo's have been made to fit the 1½" O'Donnell jaws. Remember to number the jaws, as it is important to assemble them in the correct order.



- 9 After truing up and bringing the diameter down to 9mm use the template to mark the pin position and also where to part the peg off.



10 After making a score line with the 6mm round skew turn the pin down to 6mm in diameter using the vernier gauge, as they need to be accurately turned.



11 Using the parting tool slightly angled towards the chuck part off part way and then sand to a fine finish then complete the parting. I just wipe these over with sanding sealer off the lathe. You need 24 the same.



12 Put the 20mm square x 65mm between centres and rough down to a cylinder slightly larger than 17mm. Using the template mark on the main points of the pattern.



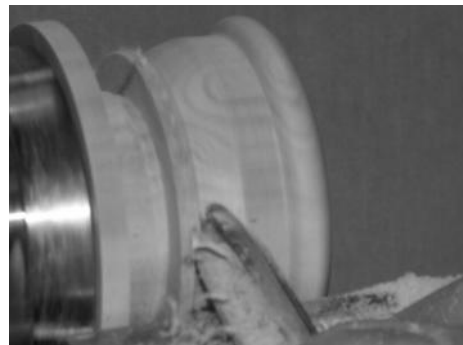
13 After using the parting tool to mark in the length of the spindle a 10mm spindle gouge sharpened with a long side grind was used to turned and shape the spindle. After sanding to a fine finish, sanding sealer was applied and polished using carnauba wax. After polishing, the pins can be turned down to size, ensuring that the lands are slightly concave. Then the pins can carefully be cut to length and parted off. You will need to turn 2 of these.



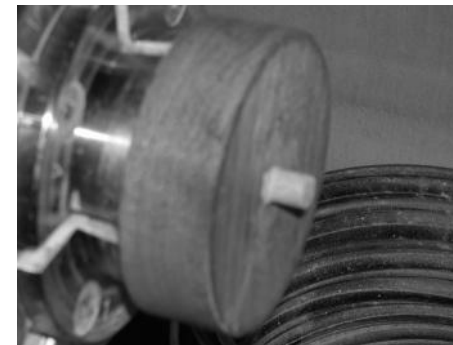
14 To turn the top finial fix between centres rough down to a cylinder and put a spigot on one end to fit your chuck. Then turn the diameter down to about 13mm, clean up the end so that there is no torn grain, mark about 44mm long plus 6mm for the pin and on this turn a small thimble on the top and then turn a shape similar to the other spindles.



15 When you are satisfied with the shape sand and polish as with the other spindles and then turn the pin down to 6mm and part the piece off leaving the pin about 5mm long.



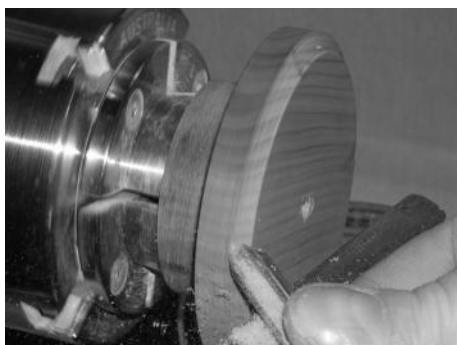
16 To turn the foot take the 50mm square x 35mm long piece of Yew put between centres rough down to a cylinder put a spigot on one end to fit your chuck clean up the end ensuring that there is no torn grain and mark 20mm from the end plus 6mm for the pin roll a bead about 6mm wide after this take the parting tool making a groove on the 20mm line and 26mm line then turn down towards the chuck see Fig.16 carry on until the bottom is 20mm diameter I made this into a shallow cove. Sand to a fine finish apply sanding sealer and polish.



17 You will need to make a jam chuck as shown in the photo. I have found that by making the pin from beech if you wet it, it will grip a lot firmer. When you true the face of the jam chuck make it slightly concave and just round the corner over so that it does not mark the finished disc.



18 Fix the disc to the jam chuck with the holes for the pegs showing on the outside true up the outside diameter. Turn down to size, clean the face of the disc and then sand to a fine finish and apply a coat of sanding sealer then cut back using webbrax.

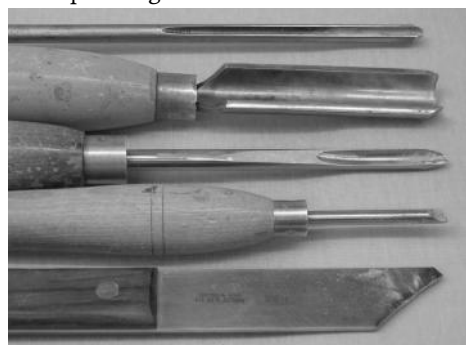


19 & 20 Reverse the disc on the jam chuck. Then using a 6mm bowl gouge with light cuts turn a half cove see leaving about a 3mm thick from the top edge and sand to a fine finish and apply sanding sealer. I have used timber that had been planed and thickened, if you have not got this facility you will need to do this on the lathe. Carry out the same procedure on the other two discs to the appropriate sizes.

21 Polish all of the discs using a buffing wheel and carnauba wax do not apply too much wax to the buffing wheel otherwise it is difficult to get an even finish.



22 All the parts are now ready for assembly. Use thin cyanoacrylate adhesive to glue the parts together.



23 All the tools used in the project.



24 Shows the completed tiered thimble stand with an assortment of thimbles.

Dates for your diary

April 7,8th	Julie Heryet	West Midlands Woodturners	Contact: Peter Hockley 01217 793220
May 14th	Woodworking Show	Venue: Yandles, Martock	
June 11th	Les Thorne	Middlesex Woodturners	Time - 9.30am to 4.30pm Venue - Great Kingshill Village Hall, New Road, Great Kingshill, High Wycombe,Bucks Contact:: Mike Collas 0208 88946759
July 15, 16th	David Springett	West Midlands Woodturners	Contact: Peter Hockley 01217 793220
August 12th	Wood Craft Show	Supported by the AWGB	Venue: Sandringham
September 8, 9th	Norfolk Woodturners Seminar	Jimmy Clewes, David Springett, John Berkeley and Les Thorne.	Venue: Fakenham, Norfolk Contact: Bernard Rose 01603 436990

From the Wood - Exhibition 2006

It is of course always a challenge trying to settle upon a theme, maker or style for any exhibition, especially as in the past they have varied from solo displays to collaborations, associations, dedications and celebrations of woodturning and wood turners. It seems more and more difficult with each passing year to elect a collection of work to fuel the imagination and challenge previous wonderful displays.

Once again throughout the year I have been introduced to many other new wood turners, people who have visited the gallery and are keen to introduce themselves as fellow turners. It is always fascinating to hear their viewpoints, ideas and tales of woodturning past, present and future and it was the huge contrast in these conversations that gave me the inspiration for our next collaboration.

It's impossible to avoid the evidence showing the volume of enthusiasm for the talent contest formula, discovering the

undiscovered and un-eathing previously hidden talents, seems to be everywhere these days so I see no reason why this format can not also be used with woodturning.

I am looking for 10 new wood turners who have not previously had their work widely displayed or exhibited.

It is the originality and quality of work that will be the deciding factors, so there are no limitations to what you submit. All styles will be considered, bowl turning, spindle work, box making, furniture, painted, carved or naturalistic, modern, traditional, practical or pure decoration. It will be necessary for each turner who is to exhibit to provide four – five items for display in our May exhibition.

In previous years we have shown work from some of the most well respected names in British woodturning, and I am also keen to add some new names to this list.

I will need good quality images of 3 different pieces of work; these can

either be posted or e-mailed on the contact details below. (The images will be returned if S.A.E's are provided)

Please mark all images clearly with your name, contact details and specifics of the item.

I would also be grateful if you could provide some details of yourself and your turning, how you started, how long you have been turning, preferences for work, inspiration etc.

I'm afraid this has been an extremely busy 12 months and I was hoping to provide this information a little sooner, This unfortunately means the deadline for applications is the end of March 2006. The pieces to be exhibited would need to be ready, and received by us at the end of April.

I am looking forward to seeing your work and I appreciate your time and efforts,
Many Thanks

Abigail Woodward
'From the Wood'

SEMINAR 2005 CD

Photographs taken by Charles Sharpe RPT L.B.I.P.P
with additional photographs taken by other members

This CD has been produced as a record of the 2005 International seminar.

It contains many pictures of the demonstrators in action, pictures covering most of the exhibits in the instant gallery, studio pictures of the 50 selected items from the instant gallery and some pictures showing the work behind the scenes of the event.

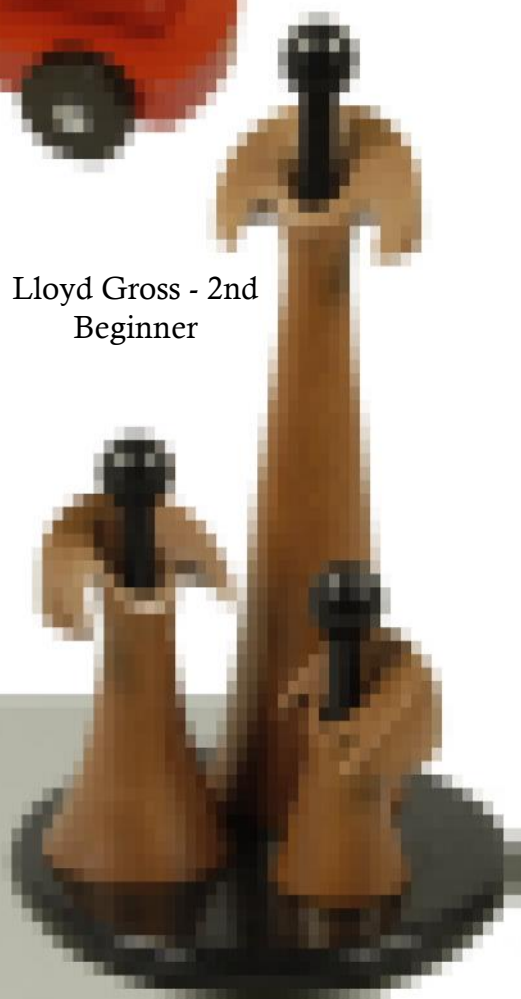
The CD will run with included slide-show software on a PC and will also show all the sections on a TV system using a DVD player.

The CD is available at £6 + £1 pp from Tony Walton Tel 01621 810949

Eight year old Victoria Lane
impressed the judges



Lloyd Gross - 2nd
Beginner



Marcel van Berkel
Finale Series 10
2nd Professional



Margaret Gerrard
3rd - Professional





Gabor Lacko in collaboration with Patricia Spero



Joey Richardson
Commendation from the judges



Mike Leaman
Moxgloves
3rd
Beginners



Bryan Scott -Elm circular form
3rd - Amateur



Steve Jackson - Commendation from the judges

Les Thorne goes to school

Adrian Needham

Every year school technology wood and metal workshops are inspected to make sure that they comply with the ever changing safety standards and Easthampstead Park School in Bracknell is no exception to that rule. The 2005 inspection report arrived detailing a by now almost familiar list of deficiencies that required either rectification or modification to meet the safety standard. As an enthusiast for woodturning I paid particular attention to the report about the wood lathe and was pleased to note that it had received a clean bill of health - well done Axminster. However, visiting the department to discuss how best to achieve the other necessary repairs and modifications, it became clear that whilst the wood lathe met today's exacting standard for use in the education environment, it hadn't been used for some time which meant that the students were not getting the 'turning' experience. Shame I thought – the kit is in school but the youngsters aren't getting the chance to use it - wasted opportunity. Recognising that amongst its 'member benefits' the AWGB boasts a Sponsorship Scheme for Younger Woodturners I thought the AWGB might be



persuaded that here was an opportunity to promote turning amongst the young. On the basis of 'nothing ventured, nothing gained', I asked the AWGB if it would sponsor the school by providing some funding to allow us to invite a turner to spend a day with the youngsters to show them what they were missing. Happily the AWGB agreed.

Choosing a turner to invite was not that easy as so many of our professionals sprang to mind but a few weeks earlier Les Thorne had visited my club (Middlesex Woodturners) to demonstrate and somehow he just seemed the logical choice - I am very pleased to say he agreed to come along. After an initial chat with the teaching staff at the school we agreed a full day's programme for a



few small groups to see turning with the hope that one or two might get as little 'hands on'. I arranged to borrow my club's camera, screen and data projector to ensure the children would have a good view of Les at work and we were all set – or so I thought. The day before Les was due I popped over to the school workshop to do the final checks only to discover that the lathe was bolted to the floor such that the demonstrator would have been looking out of the window with the audience behind him – not the best set up for audience participation! However, with the help of the workshop technician we solved that problem with a little time to spare - the old adage 'never assume – check!' came to mind.



On the day Les arrived with the prospect of a school meal for lunch and an audience with the youth of Britain to keep him on his toes. The first session, scheduled as an hour with 6 students – a gentle warm up thought Les - saw 26 students arrive! This was repeated for the next session but later in the day a smaller group of 12 settled in for a session split by lunch. Shaken but not stirred, Les took up the challenge and took his audiences through spindle work to bowls. What was very evident was the preparedness of the individuals in the groups to be engaged – they loved it and more important, their behaviour was exemplary. The day ended with 3 of the lads getting some hands on with a team effort to make a garden dibber – the pleasure on their faces says it all.

Moving the opportunity forward must, of course, rest with the teachers but they too were taken with the enthusiasm of the children – so fingers crossed. Meanwhile a big thank you to Les for his work that day and, of course, thanks to the AWGB for sponsoring the event.

Association of Woodturners of Great Britain

Young Turners Training Weekend

The Association of Woodturners of Great Britain are holding a training weekend on the
5th & 6th August 2006

The training weekend is being organized for the training of young people from the age of
fourteen to eighteen years of age.

The event is to be held at Grateley in Hampshire and is aimed at those that have had
some experience of woodturning. The weekend will give instruction in safe turning
techniques, design and creativity using texture and colouring.

The tutors for the weekend will be
Stuart Mortimer, Gary Rance, Reg Hawthorne, Tony Witham and Ron Caddy.

The cost for the course will be £10 for the weekend and includes all materials, meals and
overnight marquee accommodation. A list of local caravan and guesthouse
accommodation for parents wishing to stay in the area for the weekend can be made
available.

Application forms are available from Tony Witham either by e-mail
tony@awitham.freemove.co.uk
or Telephone 01255 671697 please contact before the 30th June 2006

Beginners projects - a lesson in planning

Brian Partridge

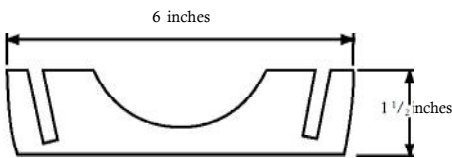
This is a two part project, in this part you will be challenged with both the techniques and planning aspects of woodturning. I hope that by doing this project you will see how important it is to plan before you actually start doing things. It is not unusual for beginners to get to a point where the next step has become very difficult because of the sequence in which things have been done. This is often because there is no easy way left to mount the piece in the lathe for the next step.

Enough of the preaching what about the project? Well at my local branch we were all given a block of mahogany 4"x3"x6" and told to make something for our next meeting. The result was this little desk set which included a pen, pencil, paperknife and dish.

- **Woods** - To start with choose a wood, which is easy to turn such as Beech, Sycamore or Mahogany. Do not try this with a course grained wood for the first attempt as there may be too much break out at the end grain.
- **Tools Used** - Only three tools are used, 1/4" bowl gouge ground straight across at 30°, 1 1/4" roughing gouge, 1/16" thin parting tool. These tools must be kept very, very sharp. You have been warned.
- **Chucks** - A screw chuck and a 4 jaw scroll chuck are used with appropriate jaws.
- **Finishing** - Sanding grits up to 400 and a melamine lacquer giving a very hardwearing surface, which does not easily mark.

The message here is that lots of expensive tools or woods are not necessary to do worthwhile projects.

Now lets get to work with the picture sequence.



1 Cross section of the bowl.



2 Chisels and tools used including the drive pad used for the final chucking.



3 Beech cut into basic pieces for the total project.



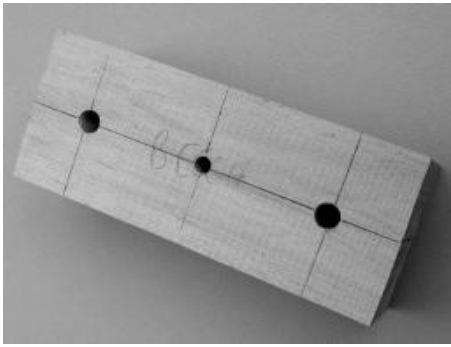
4 The blank square marked out on one face for drilling.



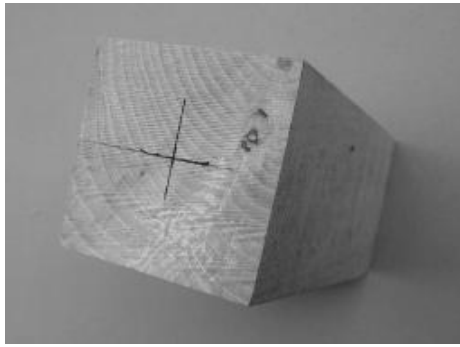
5 Drill the centre hole to suit the screw chuck. (be sure that this hole is square with the wood and the depth is only just enough for the chuck)



6 9mm Pen holes are drilled with a slant of about 10°, this can easily be done by propping one end of the square with a block of wood 3/4" thick.



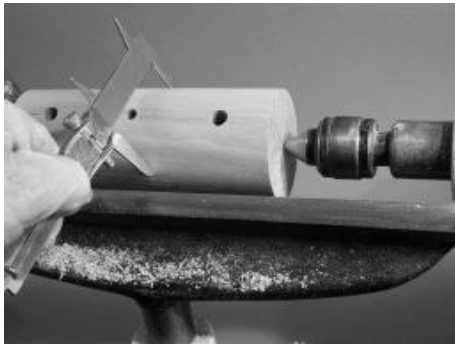
7 The blank showing the drilled holes.



8 Carefully mark out the ends of the blank at dead centre with locating points for the drive and tail centres.



9 Rough out between centres until fully round using a very delicate final cut to give a good finish.



10 Use callipers to check that the diameter is consistent along the length.



11 Sand through the grits up to 400 to get a high quality finish.



12 Apply the melamine lacquer with kitchen roll, rubbing well in until nearly dry. Then turn on the lathe and buff to a silky gloss with kitchen roll.



13 Mount the cylinder on the screw chuck using a few layers of paper to protect the finished surface.



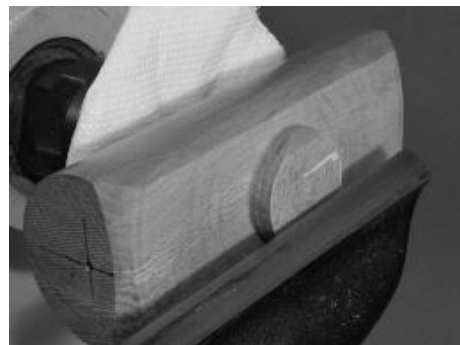
14 Using the bowl gouge carefully start to square off the bottom. Use the fastest speed that the lathe will allow without too much vibration and **WATCH YOUR FINGERS.**



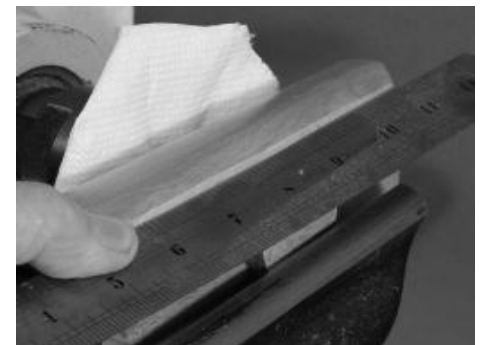
15 Once there is a flat area mark the diameter required for the spigot needed for the 4jaw chuck. I have used a set of parallel micro groove jaws here but dovetail jaws may be used.



16 Use the parting tool to define the spigot.



17 Continue cutting the base to reveal the spigot.



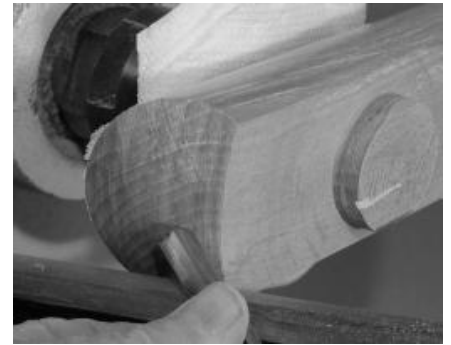
18 Use a straight edge to check that the base is flat.



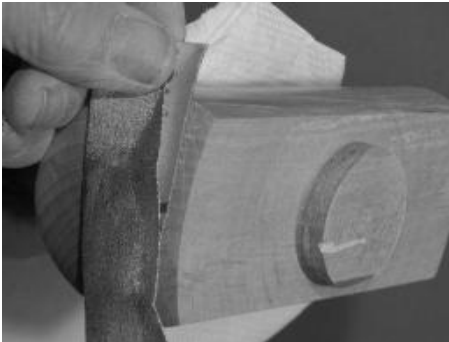
19 Mark a little reference pit in the centre of the spigot for later use (planning!!!)



20 Start to carefully cut the end grain to give a curve with the bowl gouge, which will roughly match the 10° slant of the pen holes. A sharp tool and gentle cuts are required here to prevent break out.



21 Continue cutting the end grain until the gentle curve is complete. A very slight roughness at the edge can be sanded out. It may be necessary to re sharpen the gouge for the last cuts to get a clean finish.



22 Sand the end grain, take care not to apply too much pressure or the nice crisp edge will be damaged. Follow with an application of the Melamine lacquer.



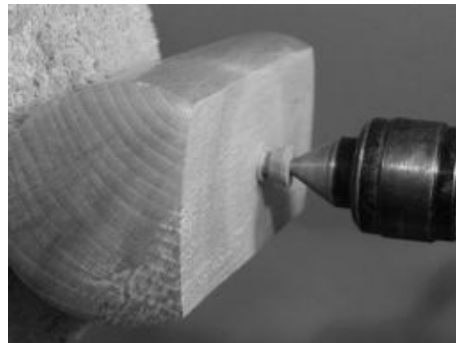
23 Mount the piece on the 4jaw chuck using the spigot and make sure that it is running true. Then using the bowl gouge start to form the bowl. Take care not to make it too deep. Little ridges can be removed with a round scraper but do be careful and make very light cuts.



24 Sand and finish the bowl. Take care not to damage the already finished surface of the cylinder.



25 Reverse chuck using a round pad on the headstock and placing the point of the tailstock in the previously made dimple in the centre. Check that it is running true and then start to remove the spigot.



26 Cut away the spigot until there is only a small nib left.



27 Cutting away the little nib with a chisel and using a large disc sander or a sanding disc mounted on the lathe finishes the base.



28 The first part of the project finished including the pens and paper knife to be shown in the next part.



The Worshipful Company of Turners

2006 Competitions

These Competitions will be held at the Apothecaries' Hall, Blackfriars Lane,
London, EC4 (near Blackfriars Underground Station)
on Wednesday 31st May 2006

Please contact the clerk to the Worshipful Company of Turners for an
application form and a list of reception centres for your entry.

Details at the foot of page 28

Plain Turning Competition

in conjunction with the Association of Woodturners of Great Britain

RULES AND CONDITIONS

1. This competition is for plain turning of a high standard and is open to all members of the Association of Woodturners of Great Britain.
2. There shall be two classes:
 - i. Senior. The prizes will be a Gold Medal and £200, a Silver Medal and £150, a Bronze Medal and £100 and 3 prizes of £50 each for runners up. Certificates of the Worshipful Company of Turners will be awarded to all winners. The cash prizes are donated by the A.W.G.B.
 - ii. Junior, for members of 18 years or younger. The prizes will be a Silver Medal and £125, a Bronze Medal and £75 and two prizes of £50 each for runners up. Certificates of the Worshipful Company of Turners will be awarded to all winners. The cash prizes are donated by the A.W.G.B.
3. There are no restrictions as to subject or techniques employed.
4. There are no restrictions as to style, dimensions, materials used or finish applied, if any, but all work must be executed by the competitor; except commercially made components, such as screws.
5. There is no restriction on the number of entries by each competitor but the work must not have been entered in any other competition of the Company.
6. The Judges' decision shall be final and binding on all competitors.
7. Medals and prizes shall not be awarded if the best entries are considered by the judges to be of insufficiently high standard. In such circumstances certificates of commendation may be awarded if considered appropriate.
8. Entry forms must be returned to the Clerk of the Company by 15th May 2006.
9. Each entry, with a label stating clearly the name of the competition for which it is entered must be handed to the Reception Steward at Apothecaries' Hall by 10.30 a.m. on the morning of the Competition. Alternatively, entries may be mailed or otherwise delivered to one of the reception centres (addresses and details to be announced later).
10. An adhesive marker (or equivalent) unique to the competitor will be applied to the underside of each entry.
11. All entries must be removed from the Hall by 4.30 p.m. on the afternoon of the Competition. Un-collected entries will be returned via one of the reception centres.
12. Competitors are responsible for the adequate packaging of their work; a cardboard box is recommended and it should be marked clearly with the competitor's name and address.

Please note that the old rule that entry should clearly show that the piece is made up of spindle and faceplate turning has been removed. Hopefully the removal of this rule will encourage more members to take part.

The Master's Competition

This prestigious competition is open to any turner resident in Great Britain and is for a set exercise, namely:-

A Pair of Candlesticks

for which Prizes of £1250, £750, £500 and £250 will be awarded.

RULES AND CONDITIONS

1. The Candlesticks must be turned on a lathe.
2. There are no restrictions as to size or style.
3. Any materials may be used with the exception of ivory.
4. Applied finish is optional.
5. The work may be turned by hand (plain turning) or, by mechanical means (ornamental and/or rose turning) or, by a combination of both. Other techniques such as carving, polychromatic assembly, marquetry, inlay etc., may also be incorporated.
6. All work must have been executed by the competitor, except commercially made components, such as screws.
7. There is no restriction on the number of entries by each competitor. Winners of previous competitions may enter and a competitor may win more than one prize in the same competition, but the work must not have been entered for any other competition of the Company.
8. The judges will consider the appeal of the design and appropriateness of the materials used, technical excellence, originality and difficulty of techniques employed and quality of finish.
9. The Judges' decision shall be final and binding on all competitors.
10. A First Prize of £1250 and a certificate shall be awarded for the winning entry, a Prize of £750 and a certificate shall be awarded for the second best entry and a Prize of £500 and a certificate shall be awarded for the third best entry. If the quality of entries is outstanding a Prize of £250 and a certificate may also be awarded for the fourth best entry.
11. No prize shall be awarded if the best entry is considered by the judges to be of insufficiently high standard. In such circumstances a certificate of commendation may be awarded if considered appropriate.
12. The First Prize-winning entry shall be retained by the Company; the other prize-winning entries will be returned to the makers.
13. Entry forms may be obtained from the Secretary of your organisation or, for independent turners, from the Clerk of the Company. Completed forms must be returned to the Clerk by 15th May 2006.
14. Each entry, with a label stating clearly the name of the competition for which it is entered must be delivered to the Reception Steward at Apothecaries Hall by 10.30 a.m. on the morning of the Competition. Alternatively, entries may be mailed or otherwise delivered to one of the reception centres (addresses and details to be announced later).
15. An adhesive marker (or equivalent) unique to the competitor will be applied to the underside of each entry.
16. All entries not retained by the Company must be removed from the Hall by 4.30 p.m. on the afternoon of the Competition. Un-collected entries will be returned via one of the reception centres.
17. Competitors are responsible for the adequate packaging of their work; a cardboard box is recommended and it should be marked clearly with the competitor's name and address.

THE FELIX LEVY OPEN COMPETITION

This competition is to be held in honour of Felix Levy, a Past Master of the Worshipful Company of Turners, who did much to promote the craft of turning, helped to consolidate the relationship between the Company and the Society of Ornamental Turners and was instrumental in the formation of the Register of Professional Turners.

This competition is open to any turner resident in Great Britain and is for

Freestyle Turning

for which a trophy and a prize of £500 will be awarded

RULES AND CONDITIONS

1. There are no restrictions as to subject, size, shape or style.
2. Any materials may be used with the exception of ivory.
3. Applied finish is optional. The work may be turned by hand (plain turning) or, by mechanical means (ornamental and/or rose turning) or, by a combination of both. Other techniques such as carving, polychromatic assembly, marquetry, inlay etc., may also be incorporated.
4. All work must have been executed by the competitor; except commercially made components, such as screws.
5. There is no restriction on the number of entries by each competitor and winners of previous competitions may enter, but the work must not have been entered for any other competition of the Company.
6. The judges will consider the appeal of the design and appropriateness of the materials used, technical excellence, originality and difficulty of techniques employed and quality of finish.
7. The Judges' decision shall be final and binding on all competitors.
8. A trophy, to be retained by the winner, a prize of £500 and a certificate shall be awarded for the winning entry.
9. No award shall be made if the best entry is considered by the judges to be of insufficiently high standard. In such circumstances a certificate of commendation may be awarded if considered appropriate.
10. Entry forms may be obtained from the Secretary of your organization or, for independent turners, from the Clerk of the Company. Completed forms must be returned to the Clerk by 15th May 2006.
11. Each entry, with a label stating clearly the name of the competition for which it is entered must be delivered to the Reception Steward at Apothecaries Hall by 10.30 a.m. on the morning of the Competition. Alternatively, entries may be mailed or otherwise delivered to one of the reception centres (addresses and details to be announced later).
12. An adhesive marker (or equivalent) unique to the competitor will be applied to the underside of each entry.
13. All entries must be removed from the Hall by 4.30 p.m. on the afternoon of the Competition. Un-collected entries will be returned via one of the reception centres.
14. Competitors are responsible for the adequate packaging of their work; a cardboard box is recommended and it should be marked clearly with the competitor's name and address..

At the time of printing application forms and a list of reception centres were not available. To enter please obtain an entry form from

The Clerk, 182, Temple Chambers, Temple Avenue, London EC4Y 0HP

Telephone 0207 353 9595

or e-mail clerk@turnersco.com

Open Competition

This competition is open to any turner resident in Great Britain and
is for a set piece, namely:

A functional Kitchen Utensil

for which Prizes of £250, £150, £100 and,
if the standard is exceptional a further prize of £50
will be awarded

RULES AND CONDITIONS

1. The utensil must be turned on a lathe.
2. There are no restrictions as to size, shape or style.
3. Any species of wood may be used and any other materials, with the exception of ivory, may be incorporated.
4. Applied finish is optional.
5. The work may be turned by hand (plain turning) or, by mechanical means (ornamental and/or rose turning) or, by a combination of both. Other techniques such as carving, polychromatic assembly, marquetry, inlay etc., may also be incorporated.
6. All work must have been executed by the competitor except commercially made components, such as screws.
7. There is no restriction on the number of entries by each competitor and winners of previous competitions may enter, but the work must not have been entered for any other competition of the Company.
8. The judges will consider the appeal of the design, technical excellence, originality and quality of finish.
9. The Judges' decision shall be final and binding on all competitors.
10. A First Prize of £250 and a certificate shall be awarded for the winning entry, a Second Prize of £150 and a certificate shall be awarded for the second best entry and a Prize of £100 and a certificate shall be awarded for the third best entry. In the event that the quality of entries is outstanding a Prize of £50 and a certificate may also be awarded for the fourth best entry.
11. The First Prize-winning entry shall be retained by the Company; other prize-winning entries will be returned to the makers.
12. No prize shall be awarded if the best entries are considered by the judges to be of insufficiently high standard.
13. Entry forms may be obtained from the Secretary of your organization or, for independent turners, from the Clerk of the Company. Completed forms must be returned to the Clerk by 15th May 2006.
14. Each entry, with a label stating clearly the name of the competition for which it is entered must be delivered to the Reception Steward at Apothecaries Hall by 10.30 a.m. on the morning of the Competition. Alternatively, entries may be mailed or otherwise delivered to one of the reception centres (addresses and details to be announced later).
15. An adhesive marker (or equivalent) unique to the competitor will be applied to the underside of each entry.
16. All entries not retained by the Company must be removed from the Hall by 4.30 p.m. on the afternoon of the Competition. Un-collected entries will be returned via one of the reception centres.
17. Competitors are responsible for the adequate packaging of their work; a cardboard box is recommended and it should be marked clearly with the competitor's name and address.

*Stiles & Bates
advert on this half
page from
attached PDF file*

Camvac Advert in here
as last time

T&J Tools advert in here as last time

WOODTURNING COURSES IN KENT WITH DAVE REEKS

SET IN ONE OF THE MOST PICTURESQUE PARTS OF KENT

1-5 Day Courses.

Individual Tuition only 2 Pupils max.

From beginners to the more experienced.

Courses structured to suit individual needs.

In a friendly and fun loving environment.

Unbiased advice on lathe, tools and wood purchases.

VB36 & Apollo Professional lathes available

On the register of the
Worshipful Company of Turners.

Member of the
Association of Woodturners of Great Britain.
Good food and accommodation available at

Penang Lodge, Hassell St, Hastingsleigh,
Nr Ashford, Kent TN25 5JE
Telephone: 01233 750316

DEMONSTRATIONS

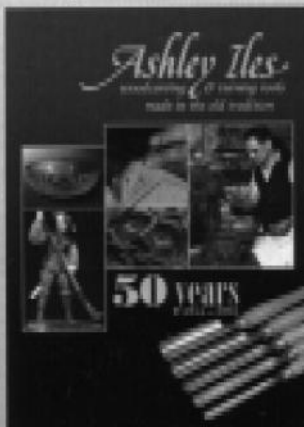
Informative, good humoured, unbiased advice,
practical guidance on all aspects, years of experience.
These are the ingredients of my demonstrations to
clubs and society's up and down the country

Ashley Iles

woodcarving & turning tools
made in the old tradition

Anniversary Catalogue

50 years of tool making tradition



50 YEARS
1935-2005

With our classic range of tools we now have over 25 new wood turning tools, some exclusive to Ashley Iles.

An extended range of carving tools, quality accessories and much, much more! Nearly 2000 tools in our brand new 40-page catalogue!

Send £1.00* postage for an insight into the golden age of tool making.

*£1.00 Mainland Europe and Eire,
£3.50 USA and the Rest of the World.

Quality is not expensive - it's priceless!

Ashley Iles

woodcarving & turning tools
made in the old tradition

Ashley Iles (Edge Tools) Ltd, East Kirkby, Spalding, Lincolnshire PE23 4DD
Telephone 01780 763372, Fax 01780 763610
e-Mail sales@ashleyiles.co.uk, www.ashleyiles.co.uk

*Quality
has never cost so little*



The most robust, smoothest, quietest and vibration free woodworking lathe available

FREE VIDEO & 30 page information pack. See all the unique features of the VB36 and how it will exceed your expectations and expand your turning horizons.

VB Manufacturing ☎ Freephone 0800 064 4180

Unit 8, North Crescent, Diplocks Way,
Hailsham, East Sussex, BN27 3JF

Website: www.hegner.co.uk E-mail: sales@hegner.co.uk

The VB36 lathe is proudly made in Britain by VB Manufacturing & distributed worldwide by Hegner UK Ltd

Hegner HDB200XL
German Precision Engineering
Quality and reliability at an
affordable price

Free
Bowl Turning Attachment
Worth over £100 with
every lathe purchased!

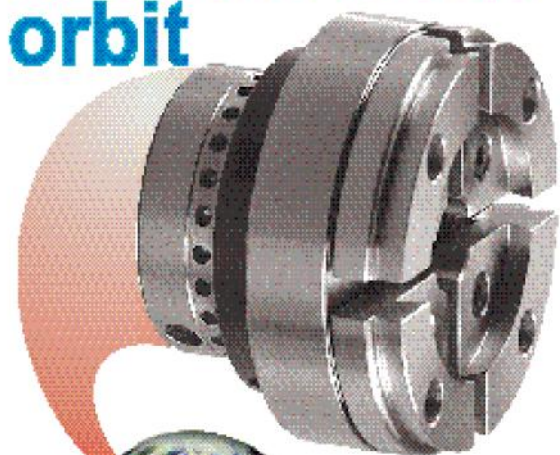


- Full electronic variable speed control: 90rpm to 3600rpm
- 16in (150mm) turning diameter over the bed
- Standard model fitted with 1hp motor
- Smooth cam adjustment
- Quite running

**FREE Comprehensive
Video & Information pack
See why the HDB200XL
is such great value**

Hegner UK Ltd Unit 8 North Crescent, Diplocks Way
Hailsham, East Sussex, BN27 3JF
Tel: 01323 442440 Fax: 01323 840696
www.hegner.co.uk E-mail: sales@hegner.co.uk

**TITAN'S back in
orbit**



**Powerful
Accurate
Versatile**

MULTISTAR™
Effective Innovation

For more information & stockist details

Hegner UK Ltd

8 North Crescent, Diplocks Way,
Hailsham, BN27 3JF
Tel: 01323 442440 Fax: 01323 840696
E-mail: sales@hegner.co.uk

**There are other oils,
but there is only one**

ORGANOIL

**Purely Natural 100%
plant extract**



See how it could benefit you. Ask for
more information & details of stockist's:

Hegner UK Ltd

Unit 8, North Crescent, Diplocks Way,
Hailsham, East Sussex, BN27 3JF

Tel: 01323 442440 Fax: 01323 840696

E-mail: sales@hegner.co.uk

Henry Taylor Tools

The Creative Edge

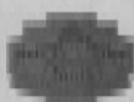
for woodturners and woodcarvers



When the creative urge tells you it's time to give your ideas shape and form you need tools you can rely on. Tools you can use in the sure knowledge that you will get the results you want - first time, every time.

Henry Taylor have been producing tools for over 150 years and all this acquired knowledge and experience is built into our leading Acorn and Diamond brands. Using the best in current materials and technology, these tools can be relied on to perform to the highest standards.

Give yourself the creative edge by selecting your new tools from the comprehensive Acorn and Diamond ranges.



Henry Taylor Tools Limited

The Forge
Peacock Estate
Livesey Street
Sheffield
S6 2NL

Tel: 0114 234 0902

Fax: 0114 205 2015

E-mail: sales@henrytaylortools.co.uk

Web: www.henrytaylortools.co.uk



The Shed

for your turning tools, chucks & lathes, including the new Rolly Munro Hollowing Tool



ONEWAY
MANUFACTURING



For more information or to place an order call:

The Shed on 0845 4580089 or
outside UK +44 1962 793374

les@noturningback.co.uk

www.thesheddirect.com

Pepper Mills

Sole Distributor

of

COLE & MASON

*Mechanisms
and parts*

**Constable
Woodcrafts**

Tel/Fax : 01206 299400
email : brianfitzs@aol.com

DON WHITE (*Woodturner*)

Woodturning Courses with Don White

Gloucestershire, Devon & Cornwall Guilds of Craftsmen

'Making a living' professional over 25 years

Beginners/Intermediate/Advanced

1-4 day courses are structured to individual requirements.

Maximum of 2 students.

One-to-one can also be arranged.

Timber, materials, refreshments and lunch
included in cost

Fully equipped workshop situated in spectacular
scenery

'Trelawney', Crosstown, Morwenstow,
Nr. Bude, Cornwall EX23 9SR.

Email:

courses@don-white-woodturning.co.uk

www.don-white-woodturning.co.uk

Tel: 01288 331453

INSPIRATIONS from ROBERT SORBY

Metal Spinning

Focus on Starting out
Woodturning Video

Hollowing

Fingernail
Profile
Gauges

Gold Collection

Robert Sorby

Atter Road, Hatfield, St. Albans, England

Tel: +44 (0)344 275 0733

Fax: +44 (0)344 275 0710

Email: sales@robert-sorby.co.uk

Web site: <http://www.robert-sorby.co.uk>



John Boddy's
Fine Wood & Tool Store Ltd

Riverside Sawmills Boroughbridge N. Yorkshire YO51 9LJ

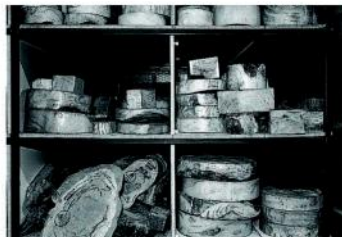
Tel: 01423 322370 ext 257 Fax: 01423 323810/324334

email: info@john-boddys-fwts.co.uk www.john-boddys-fwts.co.uk

Everything for the Woodworker



Self Selection Store



Self Selection Timber Store

- Mail Order Service
- Expert Advice
- Easy Access from A1M Jct. 48
- Free Parking
- PEFC & FSC Certified Timber available

OPENING TIMES
Mon - Fri 8am - 5pm
Sat 8am - 4pm
CLOSED
Sun & Bank Holidays

Woodworking Courses & Demonstrations



FREE
Demonstrations
2005/6 programme available

Woodturning • Woodcarving
Finishing • Gilding • Routing Veneering
• Caning

**QUANTITY
DISCOUNTS
AVAILABLE**

Lincolnshire Woodcraft Supplies

**Easy to find
Easy to park
Only 2 mins
from A1**

Over 60 Timbers in Stock, in Boards, Blocks, Discs, and Squares.

In English and Imported Hardwoods.

Also available Vitex abrasive, Turning Tools and accessories.

Catalogue available Send £1.50 inc. postage

Open 9.30am - 1.00pm – 2pm - 4.30pm Monday to Friday

Open 9.30am - 1.00pm – 2pm - 4.00pm Saturday

For a fast and efficient Mail Order Service with Expert Advice contact.

ROBIN STOREY

The Old Saw Mill, Burghley Park, London Road, Stamford, Lincs. PE9 3JX

Tel: 01780 757825

isaac lord
Hardware & Tools since 1892

New! Over 6 metres of Craft Supplies

Free Parking
Opening Hours
Monday - Friday
7.30am - 5pm
Saturday
8.30am - 5pm

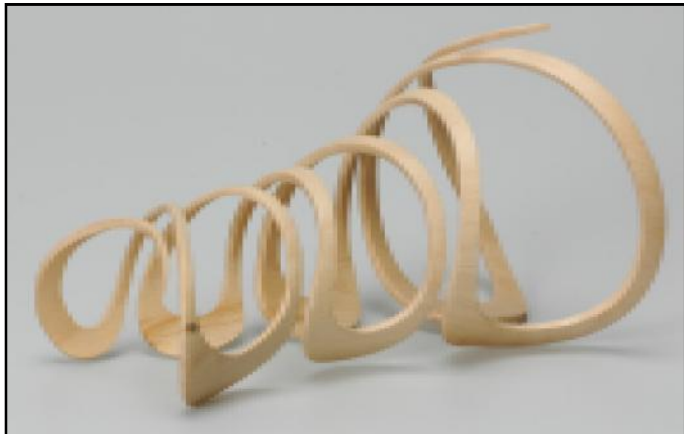
Winners of Britains Best Tool Retailer!

Woodturning Course with Mick Hargrave. Wood Carving & Roping Courses also available - please call for details

Desborough Road, High Wycombe, Bucks
Tel: 01494 835300 Fax: 01494 461376
website: www.isaaclord.com e-mail: info@isaaclord.co.uk



Phil Irons - Stained & carved vessel
Ash - 13 ½" x 7"



Mark Hancock - 'Return'
Beech - 8" long

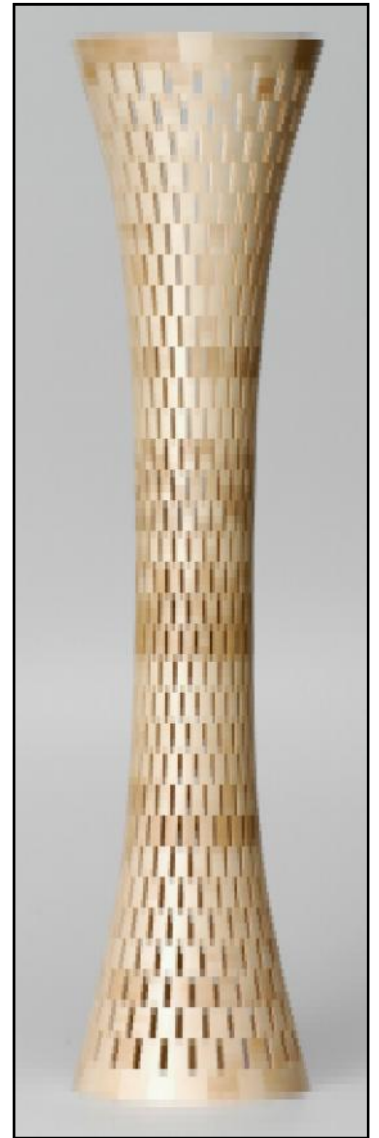


Tony Witham - "Ripples"
Brown Mallee Burr - 19½" x 16½"

More of the
selected 50
pieces from
2005 Seminar



Martin Pantony
Finial box on thin stem
Ebony & Ivory
8" x 2"



Dennis Keeling
Open segment tall vase
Whitebeam - 26" high



John Berkeley - Balls & Chain puzzle
Boxwood & African Blackwood - 7½" long



Ray Key - Orient Series
Ebony & Rippled White Ash - 6" x 5"