

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 79

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November 2006



The NEXT GENERATION, the future of woodturning is looking bright



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Chairman's notes

Discrimination and disability

Your committee has been kept very busy over the past months addressing the question of disabled access, and whether the Association has a disability policy. The AWGB has never been discriminatory against any group or persons and has always tried to help those who have any form of mobility or health problems.

We do now have a set of guidelines in place that have been drawn up with assistance from the Disability Rights Commission. These will be published and included in all the handbooks of Affiliated Branches and Associated Clubs.

Plagiarism

I received an email from one of our branches, asking that the piece of work that they had selected to be included on our exhibition stand at various shows be withdrawn. There had been an article in the woodturning press accusing the exhibitor of plagiarism. After doing some research I found the accuser's website and displayed there were several pieces that could have been from two of our own well known Woodturners. I decided to contact the exhibitor and asked if he still wanted to have his work on display and he promptly agreed to leave it in place.

There has been a lot of publicity on this subject; I am of the opinion that provided the maker is not trying to pass a piece of work off as having been made by some other person then that is fine. If it is a copy of someone else's work then I feel that they should give credit to the person whose work has been copied.

If on the other hand a type of decoration has been applied in some way to a different form this is only moving the art/craft of woodturning forward.

I myself have had pieces of my own work copied, and have come to expect as much, seeing that I am out there demonstrating and showing wood turners how to make different items. When I see pieces that have been copied I take it as an accolade. We all copy to some extent from what we see around us, (my domed clock was inspired by the dome of St Paul's Cathedral). I have even been inspired by Grecian bowls and vases and have even built up a collection of "inspirational" photographs. We all draw inspiration from different sources. If you do not want your ideas copied then do not demonstrate how to achieve your finished piece, or have your work published. Lock it away in a private collection.

Young Turners Weekend

The young turner's weekend was a complete success, as you will see in my report on the training weekend later in this issue on page 8.

Seminar

The planning for our next seminar is going well and of course you will all realize that next year is not only the eleventh seminar but is also the twentieth anniversary of the forming of the AWGB. Full details are to be found in this copy of Revolutions.

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)

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Front Cover

The next generation
and their work.

Back row:

Richard Bicheno

Malcolm Barker

Charles Webber

Ben Nesbitt

Richard Wilkinson

Luke Rance

Front row:

Kylie Southey

Harry Williams

Ian Fenton

Mathew Sims

Copy deadline
for the next
edition of
Revolutions

December 31st
2006

Editorial

I intend to keep my editorial short and sweet this time around, (collective sighs of relief from the readership), most of what I could say has been said by others and there is no point in my repeating any of it.

However, I would like to draw your attention to what in my opinion is essentially a "good news" edition. The success of the "Young Turners Training Weekend" in August emphasises the fact that not all young people are content to sit on their butts in front of the computer screen. There is undoubtedly a desire in some of today's youth to get up and do something practical, let us hope that this particular AWGB initiative goes from strength to strength. Photographs taken over the weekend by Reg Hawthorne and Tony Witham grace this month's front and back pages.

Advance details of the 2007 Seminar are included here and there is absolutely no doubt that it is going to be the biggest and best we have ever staged. It is the flagship of a year which sees the Association attain it's 20th anniversary, and there is going to be an opportunity for every member to participate, whether they attend as a delegate or not.

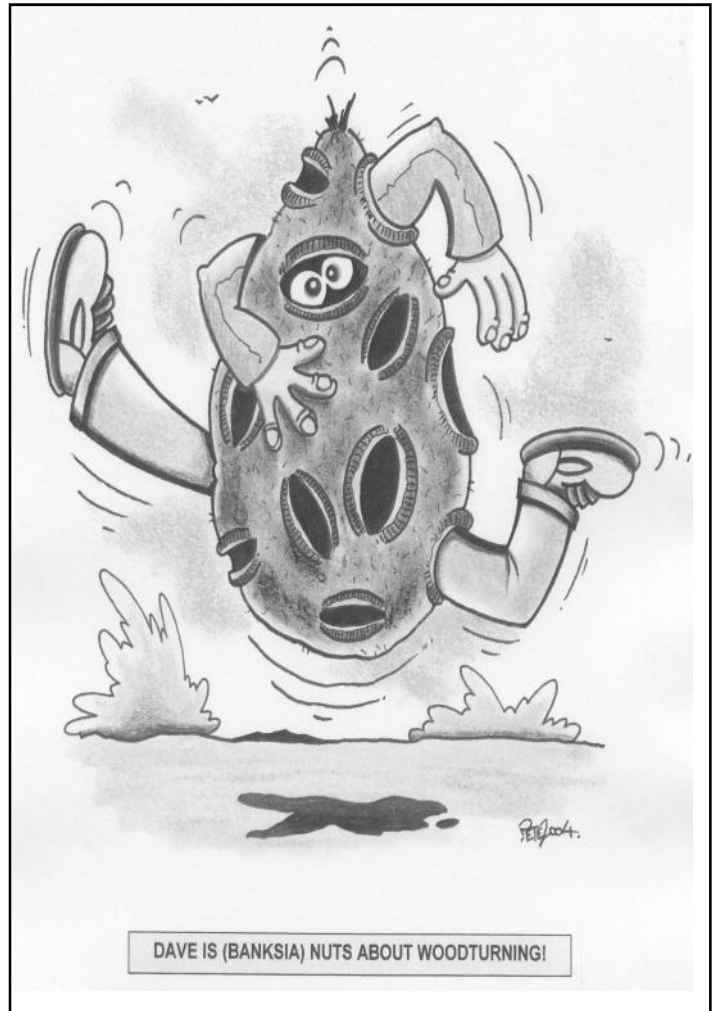
Handbooks

Our Members and Branch Handbooks contain lists of members who demonstrate, teach and accept commissions. Before new editions are printed for 2007, would any of you who are currently listed please check your details for accuracy, and advise David Buskell of any changes that need making. If you are not listed and would wish to be, please get in touch with David and ask for the necessary form.

Piracy

It has been brought to our notice that, at a woodturning group in the South of England, unauthorised copies of a DVD made by a well-known and respected professional woodturner, were being offered for sale at a reduced rate. This is theft and is something to be deplored. Making a living from woodturning is not that easy and actions like this are reducing the potential income of the gentleman concerned. He has taken legal advice and hopefully the matter will be resolved to his benefit.

Fortunately neither the club nor the individuals concerned are members of this organisation, but had they been so, please make no mistake, they would very shortly have been ex-members. The AWGB takes this matter very seriously and will act accordingly should it be made aware of any evidence of this type of piracy being conducted within the organisation.



***SUBSCRIPTIONS FOR
2007
ARE NOW DUE***

***Please fill in the
enclosed form and
send it
off to the Membership
Secretary
TODAY***



The Association of Woodturners of Great Britain

Notice is hereby given that the

ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
will be held at

GREAT KINGSHILL VILLAGE HALL, NEW ROAD, GREAT KINGSHILL, BUCKINGHAMSHIRE, HP15 6EB
(By courtesy of Middlesex Woodturners Association)

On **Sunday April 1st 2007 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 the Constitution.

The posts of Chairman, Treasurer and Secretary are open for re-election. The Chairman and Treasurer are retiring but the Secretary is prepared to stand for a further term. Nominations for these and for one of the two Executive Committee members who retires by rotation are required. There is also a vacancy for one other Executive Committee member.

Nominations for any of these posts should be presented to the Honorary Secretary by Thursday 1st February 2007, accompanied by a one hundred word statement from the nominee outlining their background and their interest in being a Committee Member and be signed by a Proposer and Seconder who must be Members.

Nominations are also requested for the post of Regional Representative for the South and for the North who retire by rotation. There is also a casual vacancy for Regional Representative for the West. Branch Secretaries are reminded to consult the Branch Rules concerning the voting procedure for the posts of Regional Representative. Nominations for these posts should be received by the Honorary Secretary before 1st February 2007. If required a postal ballot will be arranged and only relates to the voting procedure for the Regional Representative posts on the Executive Committee.

In addition, nominations are sought for the posts of Insurance & Safety Officer and Members Development Officer.

Please contact the Honorary Secretary in the first instance for further details on any of the above vacancies if you are interested in applying.

Any member wishing to put forward a motion for discussion at the AGM should submit that motion in writing to the Honorary Secretary by Thursday 1st February 2007.

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

The Agenda, postal ballot forms (if necessary), and travel directions, will be circulated to members with Revolutions during February 2007. We hope that you can attend and the Executive Committee look forward to seeing you on the day.

David Buskell FCIS
Honorary Secretary

Oil Finishes & Allergies

by Charles Cookson

Having read articles on oil finishes in both "Traditional Woodworking", March 2006, and "Woodturning" No 149, May 2005 referring to the safety of wooden articles coming into contact with food or (as toys) young children, I was concerned that there was little or no mention of allergy problems.

Allergies may not be common problems, but it can be very dangerous for susceptible people. Therefore I wrote to Peter Simmons, Information Manager at "Allergy U.K." for advice. With my letter I sent copies of the article in "Woodturning" covering proprietary oils in common use in the U.K., and copies of the safety sheets provided by the manufacturers mentioned in the article. I also mentioned that some culinary oils, notably olive, sesame, walnut, sunflower, and vegetable oils containing sunflower are often used as wood finishes. (The legal requirement for allergy warnings on culinary oils started in the U.K. in November 2005.)

The question which I asked was "Which culinary and proprietary oils can safely be used on wooden items which come into contact with food and, via toys, young children?"

An expert reply came in the form of an article, to be attributed to John Collard, Consultant Nurse, Allergy U.K.

John Collard writes:

As always in allergy, there is no 'once and for all' answer to the question, 'Which products are safe?' It is possible to say which oils are *most likely to cause problems*, and which are *more likely to be safe*, but there will always be some people who react to uncommon allergens, however safe we try to make things. However, it's nice to know that someone is trying to make an effort to understand the subject. As a general principle, the best one can achieve is to use products less likely to cause problems, to know what you are using, and to be honest about labelling and providing information.

Although we normally associate the development of nut allergy with eating nuts, there is evidence that nut proteins absorbed through the skin can stimulate the production of IgE antibodies (IgE is the antibody involved with anaphylactic or serious allergic reactions). Therefore there are two risks in using nut oils on wooden objects: ingestion of the oil if the product is licked or chewed, or if oil is transferred on the hands, absorption through the skin. It is therefore worth taking the problem seriously.

Although the highest risk of allergic reactions is thought to be from solid food rather than oils, there is now evidence that some of the proteins responsible for allergic reactions found in solid food are also detectable in oil,

and therefore oils can cause severe allergic reactions as well.

The following oils (list 1) are those generally considered to be the highest risk. They are not in any particular order. Peanut (also known as Groundnut or Arachis)

Brazil nut	Almond
Walnut	Cashew
Pine nuts	Pistachio
Macadamia	Sesame

Lupin is considered by some to be an increasing risk.

The oils listed below (list 2) are generally considered to be 'safer' but as mentioned above, some people will be allergic to them.

Olive	Sunflower
Safflower	Tung Oil
Linseed	Canola
Borage	Corn
Grapeseed	Soya
Coconut	Castor
Starflower	

Therefore a sensible approach would be to avoid List 1, and label which of list 2 has been used. This should make products safer by avoiding the main risks, and allow those with more unusual allergies to identify potential risks.

Does heating oil make it any safer?

It is generally the protein component of the oil that triggers the allergic response, and proteins are known to be denatured (altered physically) by heat. For example, egg protein - albumin - which is clear in a raw egg changes structure and becomes white and more solid when the egg is boiled for a few minutes. Although the proteins involved in an allergic reaction to a range of nuts have been shown to be quite similar, this does not mean that all nut proteins will be inactivated by the same level of heat for the same time. There are other variables involved. Also it has been shown that some nut oil proteins are significantly 'heat resistant', e.g. brazil nut oil. For these reasons heating any nut oil to around 100 deg and holding at this temperature for 5-10 minutes could be expected to significantly reduce the allergic properties of the oil, but will **not** make it completely safe. I have no idea how this would affect the properties of the oil in terms of applying it to the wood as a finish.

There are difficulties in recommending particular brands of oil to use. The ingredients of all products can change from time to time, and we can be lulled into a false sense of security if we do not carefully read product labels whenever buying a new supply. Products sold into different markets can also have differing ingredients although the product name is the same.

Having looked at the ingredients list and safety data information for a range of products, it is clear that they fall into several groups.

Some products consist of a range of 'resins and solvents' or a blend of oils which are not specifically identified. These should probably be avoided because of the number of ingredients and the likelihood of changes to the 'recipe' in response to price and supply variations.

Some products contain nut oils mixed with other ingredients; these should be avoided, as should products labelled as containing 'vegetable oil' without defining which oil is present.

The products chosen should have just one or two ingredients which are clearly defined and are not from the high risk list (list 1). Tung oils from the Aleurites species are probably a good choice, but others from the safer list (list 2) are equally valid. The addition of a small amount of citrus oil is probably acceptable.

As mentioned above, the most important factors are the avoidance of the highest risk oils, and the ability to provide information about what has been used. On behalf of allergic people everywhere, thank you for making the effort.

Apologies

Due to an unwarranted and over zealous use of the editorial knife in the last issue, the book review by Martin Whitby failed to mention the following salient facts:-

The Wooden Bowl by Robin Wood, available via Robin's website www.robin-wood.co.uk at £29.95 including p&p.

Turn East 2006

by Brian Partridge

What a great time we all had as guests of the Norfolk Woodturners Society. This event, which has been running for over 10 years, is held every two years at the Fakenham High school in North Norfolk.

This year we were really spoilt with demonstrations from Jimmy Clewes, David Springett, Les Thorne and John Berkley. There was also an instant gallery, various trade stands and of course super meals and refreshments.

Each presenter gave four sessions during the day. Jimmy had everyone enthralled with his relaxed way of showing not only his skill but also all the "hows and whys". Les gave his usual robust and sometimes provocative demonstrations and we all, I am sure, learnt a lot. David confused us all with his unusual shapes (I really must have a go sometime). As for John, I don't think I have ever seen hand thread chasing shown and explained in a better way, I am sure that a few more turners will now have a go.

Well done Norfolk Woodturners, a great event.

QEST

Queen Elizabeth Scholarship Trust

The Queen Elizabeth Scholarship Trust (QEST) was established in 1990 to celebrate the 150th anniversary of the Royal Warrant Holders Association and the 90th birthday of HM Queen Elizabeth The Queen Mother. The Trust was set up with money given by members of the Association, which represents the 800 companies and individuals privileged to hold a Royal Warrant of Appointment to The Queen, The Duke of Edinburgh, The Queen Mother or The Prince of Wales. Since 1991 QEST has awarded more than £950,000 to more than 150 men and women aged from 17 to 50 plus.

What are the Scholarships awarded for? To fund further study, training and practical experience for men and women who wish to improve their craft or trade skills. Scholarships are not awarded for buying or leasing equipment or premises nor to fund general further education.

How much is each Scholarship worth? Between £2,000 and £15,000. The size of each award depends on how much funding is needed for the project.

What sort of crafts are covered? A huge range of modern and traditional crafts. Scholarship winners have included an antiques restorer, a ceramic artist, calligraphers, a digital photographer, farriers, glassmakers, upholsterers and many more.

Who can apply? There is no age limit but you must demonstrate that you have already developed a high level of skill and are firmly committed to your craft or trade. You must live and work in the UK to be eligible for a Scholarship. You do not have to be connected with firms or individuals holding a Royal Warrant of Appointment.

What are the Trustees looking for? Well thought out proposals which will contribute to the excellence of modern and traditional British crafts. You will need to explain clearly on the application form why the proposed training experience will improve your skills, and what you expect to achieve as a result. You also need to provide a careful estimate of the full cost of the training you would like to undertake.

How do I apply? By downloading an application form from our website: www.qest.org.uk. You can also obtain an application form from The Secretary, The Queen Elizabeth Scholarship Trust, No 1 Buckingham Place, London, SW1E 6HR, enclosing an A4 self-addressed envelope with a 50p stamp. Completed application forms for Spring 2007 Scholarships must be received by 19 January 2007.

Young Turners Training Weekend

The Older Viewpoint

by Tony Wtham

For some time now I had been thinking of ways in which the AWGB could do more for the young Woodturners of the future. I had been involved with the Association's development programme which provides help with the funding of individual courses. I was thinking that it would be great if we could get these young turners together for a weekend, when out of the blue I had a telephone call from Stuart Mortimer. Stuart had been thinking along the same lines and was offering to hold a weekend of training at his premises and workshop. The facilities that Stuart was offering meant that I could do nothing else other than jump at the chance.

Stuart suggested that Reg Hawthorne, Gary Rance, Ron Caddy and myself should be the tutors. As we could only accommodate ten students with a lathe each it was thought that each tutor would be able to oversee two students. As all the students had been on woodturning courses before this weekend, we would concentrate on design and more creative forms.



The students were accommodated in a marquee supplied by Reg Hawthorne and erected in Stuart's garden; a section was partitioned off to provide accommodation for Gary Rance in order that there would be adult supervision.



The students began arriving early on Friday evening and as they did so each tutor showed the student and parents around the workshop area and the accommodation. Once they had all arrived Stuart got the barbeque going to provide the students with some supper, I lost count of the amount of burgers that were consumed! After they had all had their fill, they all turned in for the night as breakfast was at 7.30 in the morning.

I awoke early on Saturday morning and when I went downstairs the students were already waiting for breakfast. Linda, Stuart's wife, and my own wife Christine were soon busy preparing everyone's breakfast with Stuart busy cooking bacon and sausages on the barbeque. When we had all eaten, the day's work started at half past eight with a general talk on safe working practices when woodturning.



At nine o'clock the students started their sessions with each of the tutors in turn in order that as many aspects could be covered in the time that was available. There were to be four sessions on Saturday, with each of the students having a session with individual tutors in turn. Stuart was teaching hollow forms, Gary was teaching sharpening and spindle turning, Reg was teaching piecing, shaping of hollow forms and the use of brass wire and resins, Ron was teaching how to make quality wooden pens and I was teaching turning thin walled natural edge bowls.

After a hard day's work, with four of the five rotations completed, Les Thorne joined us to give a demonstration of his particular woodturning talents. He kept everybody enthralled for ninety minutes.

We then all prepared for the evening's barbeque and social gathering. Our guests were Ray Key, AWGB president, and his wife Liz, Penrose Halson, the master of the Worshipful Company of Turners and her husband Bill, Alan Mitchell from the Howe Committee of the WCT, Colin Simpson from Woodturning magazine and Nick Hunton from Practical Woodworking.

During the evening thanks were offered to the Worshipful Company and the AWGB for their support in the staging of this weekend. Thanks were also given to the tutors who had provided their time completely free for the weekend, and thanks and a bouquet of flowers was presented to Linda and Christine for all their hard work in catering for so many meals at set times.

On Sunday morning we completed the fifth rotation after which we allowed some time for the students to have a discussion on what they wished to turn in the afternoon. Most elected to complete some of their projects that had been started earlier during the weekend. The tutors were all on hand to give advice as and when it was required. As you can see from the pictures they had all produced some nice pieces of work.

Feedback from the students left us in no doubt that they were eagerly anticipating the next event. They felt that the turning tuition had been really great and the social aspect had been a good experience as well.

After all the students had left it was time to pack up the marquee, have a general tidy up and finally have a quick cup of tea and a discussion on how we had seen the weekend. All agreed that it had been a tiring but worthwhile event and should be rolled out throughout the country. So please watch this space, as they say.

I would like to thank all of our valued sponsors, (a complete list is on page 11), for all their help in staging this event, for without them it could not have been such a success.

The Young Perspective

by Ian Fenton

On the 5th and 6th of August 2006 the AWGB held a 'Youth Training & Development Programme'; and I was given an opportunity that I hadn't even dreamed of. I had the chance to be turning with five of the best Woodturners in the country.

I arrived at Stuart Mortimer's house on the Friday evening not knowing what to expect, I was nervous and excited. I was going to be meeting nine other young turners. I have never met any other turners of my age before. When I arrived about half of the group was already there, I was made to feel very welcome. I was shown where I would be turning, sleeping, eating and washing etc. We all sat and talked as the other turners arrived and set up their things. Once everyone had arrived the barbeque was lit and we all enjoyed beef burgers and sausages before we all went off to sleep in a marquee.

As the night before had been a late one, with everyone getting to know each other etc. it was a scary surprise

to be woken up at 7.00am, and discovering that everyone, apart from Harry and me, were up and showered. Once we were all up, everyone tucked in to a brilliant cooked breakfast and a variety of cereals.



The woodturning kicked off at about 8.30am. The workshop was set up with ten lathes (one for each of us) and five tutors. We were put into pairs and we stayed in these pairs all weekend.

Malcolm Baker (my partner) and I started with Reg Hawthorn, looking at decorating work with carving, cutting and colouring. This station really helped me see what could be done to a plain piece of work, and how easy it was when you knew how. Reg is a superb woodturner who pays attention to every last detail, this results in his work being of a very high standard.



Once we had come back from our break, where we had been supplied with drinks, cakes, biscuits and numerous other refreshments, we moved on to see Tony Witham. Whilst we were with Tony he taught us to turn a natural edged bowl. He focused not only on tool technique but on design, suggesting where we could alter our shapes to give our bowls a more appealing form. Tony helped me to see how my designs could be improved in the future.

We then had lunch, which consisted of three huge plates of sandwiches, we tried our hardest to eat them all, however we didn't quite succeed and the plates went back with a few left.



After our slightly over filling lunch Malcolm and I had the pleasure to be shown how to turn pens with Ron Caddy. Ron showed us not only how to turn a pen, but how to create one right from the start. He explained to us what tools and equipment he uses and why he uses them. This left me with an urge to turn more pens. Since I have arrived home I have turned a number of pens, thanks to Ron. The finish on his pens is out of this world, the care he takes when finishing them is amazing.

After returning from another refreshment break we were turning with Stuart Mortimer. This session amazed me and I left slightly dazed. Once we arrived with Stuart it was all go, go, go; we didn't stop until the hollow vessel I had turned was finished and off the lathe. I had managed, with Stuart's help, to turn a nice sized hollow vessel within an hour and a half. The speed that Stuart works at is unbelievable, and the mirror like finish he achieves on his vessels just can't be described with words. One day I would love to be able to finish my work to the same standard that Stuart does.



After an exhausting packed day there was to be even more; Les Thorne, another brilliant turner, had arrived to give us a demonstration. Les showed us how he uses his wood and all the things you can do with a simple piece of branch wood. We all sat and watched as Les turned an end grain vase, a square edged bowl and showed us how to rough out and dry wood for future use, all this took him less than an hour and a half.

At that evening's barbeque there were many huge names in woodturning at Stuart's house, including Ray Key, president of the AWGB and Penrose Halson the current Master of the Worshipful Company of Turners. There were the editors of the woodturning magazines, AWGB committee members, all from the world of woodturning. All were prepared to talk to us about the weekend and our hopes for a future in woodturning.



We all got up the next morning raring to go; we had a cooked breakfast and went off to the workshop. Malcolm and I went to our last station with Gary Rance. I had been told by many people that Gary is the best production turner in the world; I couldn't appreciate this until I had the pleasure of watching him turn. Gary taught us how to turn spindles effectively; he really helped my understanding and confidence with the skew.

After our break we were allowed to choose what we wanted to do as a project for the rest of the day. I chose to make a small box; as time was short I decided to turn just a simple egg shaped box. We successfully turned and finished this box just in time for the photos to be taken.

Photos were taken of everyone's work and of all the people who were involved. The weekend really helped improve my turning and my motivation to turn; so I would like to thank all the people who made the weekend successful; especially the people behind the scenes who looked after us constantly.

(Editor's note: Thanks to Tony Witham and Reg Hawthorne for the photographs of this event.)

A Final Point of View

My name is Kylie Southey. My 17th birthday present, in November 2005, from my grandfather was my membership to the AWGB (Kent Branch). Through tragic circumstances in December I was unable to make regular attendance, nor did I wish to. However, I am now coming to terms with my situation and am getting back to my wonderful hobby.

I have just returned from the Young Turners Training and Development weekend held at Stuart Mortimer's Hope Cottage. I have learned so much that I now wish to put into practice. I like the idea of pierced hollow forms and vases, so I hope this will be my way forward. I also achieved an ambition with the help of one of the tutors in turning a lady, after having seen one at Dave Reeks' workshop on a visit. Not only have I learnt a great deal, but I have also made some very good friends, some of which I hope to see again at future events.

I would like to thank the AWGB, The Worshipful Company of Turners and the Register of Professional Turners for the opportunity to attend this event, and would very much like to see it continue each year. May I also take this opportunity to thank the hosts Mr. and Mrs. Stuart Mortimer and the other tutors Mr. Reg Hawthorne, Mr. Tony Witham, Mr. Gary Rance and Mr. Ron Caddy. I have learned much from each of them. Also thanks must go to all the sponsors who made all this possible.

Sponsors of the Young Turners Weekend

We are very grateful to all of the following, without whose help and support the very successful Young Turners Training Weekend could not have happened.

Ashley Isles (Tony Isles)
5 sets of selected tools
Tel No. 01790-763372

Axminster Power Tools
Pen and pen making sets
Tel. No. 0800-371822

Carroll Tools Ltd.
Microplane sets for spiral work
Tel. No. 0208-7811268

Chestnut finishing Products.
Selection of finishing products
Tel No. 01473-425878

Crown Tools.
Set of miniature turning tools
Tel. No. 0114-272-3366

Encanta Media (Nick Hunton)
Practical Woodworking Magazine
Advertising and publicity
Tel No. 0208-949-6420

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Tel. No. 01273-477374

Hamlet Tools
Barry Surplice
5 sets of various tools
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Hegner UK. V.B. Manufacturing
Sanding and finishing products
Tel No. 0800-064-4180 or 01323-442440

John Davies Woodturning Centre.
Use of 3 DVR lathes and selection of wood
Tel. No. 01264-811070

Jim Gilbert F.I.T.
Ancillary services
Tel No. 01264-889016

Jill Piers Woodturning Centre.
Starter set of sanding pads
Tel. No. 01279-653760

Peter Hemsley, The Tool Post
Use of 4 WivaMat lathes.
Tel. No. 01235-810658

Robert Sorby
Peter Gill
5 sets of selected turning tools
Tel. No. 0114-225-0700

Turners Retreat.
10 Dust Begone face masks
Tel. No. 01302-744344

Seminar Scholarships

Details of the forthcoming 2007 International Seminar are detailed later in this newsletter. We would like to remind members that there are four places available to the recipients of Seminar Scholarships that come under the auspices of our Members Development Programme. Full details appear in your Member's Handbook pages 32-41.

If you think you stand a chance of qualifying, please fill out the form and send it, without delay, to Ray Tunstall our current Members Development Officer.

North Cornwall Woodturners

We are a relatively small club having around 16 members or so and originally held club meetings in a nice sized barn at a farm not too distant from our present situation. That was, until the farmer decided to up sticks and move to the Wisbech area. Fortunately for the club one of the members offered to continue running the club, which was readily accepted, also, to our good fortune, his family happen to run a funeral directors business and his father generously agreed to permit the club to utilize his workshop. It is infinitely better than the previous venue and here we are celebrating our First Birthday!

We are situated in the beautiful county of Cornwall surrounded by glorious countryside with stream and rolling hills dotted with cattle and sheep everywhere. We are very close to the market town of Launceston. Launceston is the chief town of a wide area lying between Dartmoor and Bodmin Moor. In Saxon times it was the site of a Royal Mint. By the 12th century the town itself had become walled (the only walled town in Cornwall) and for centuries the Assizes were housed here, in the castle itself and Guildhalls in the town. Launceston has been, and still is, an important market centre; the rights to hold such markets were among the privileges granted by Royal Charter. These Charters and other historical papers are housed in the Archives of Launceston.



Our club is being run by Roger Gubbins and Norman Prouse both of whom are excellent turners, very innovative, exceedingly keen and helpful whenever needed. We have two members who are on the Register of Professional Turners, both very experienced, David Trewin is an especially accomplished large bowl turner and Graham Norman produces amazingly lifelike wooden apples which are coloured by his wife Jenny. We have several other good turners and some improvers and learners, one of whom is a lady.

Being an Affiliated Branch of the Association of Woodturners of Great Britain (AWGB) allows the members to take advantage of all the benefits available – discounts, insurance etc. Being a small club

gives rise to a friendly atmosphere, with hands on encouraged for any member wishing to do so, in a very well set up workshop boasting three lathes. We are blessed with a television screen and camera enabling a clear view of all that is going on. Members are also encouraged to practise by having a project to make for the monthly meeting, which is held on the first Saturday of each month.

Roger Gubbin has recently been commissioned to turn a trophy on behalf of Prince Charles of Duchy Home Farm, to be presented at next year's and future Royal Cornwall Shows.

Our club secretary is Mrs Sheila Gubbin and can be contacted by e-mail at gubbinr1@hotmail.com or telephone on 01566 775088.



Editors Note:- It would be interesting to receive more articles about our branches, outlining their history and the way in which they organise themselves. Please let me know more about what you are up to, I know a lot of branches undertake enterprises that would inspire others.

Nigel Voisey

It was very saddening to hear recently of the loss to the woodturning fraternity of Nigel Voisey.

Nigel was a very popular and easily recognised figure at all the woodworking shows throughout the country, and no doubt many of us work in a smock that was purchased from Nigel at such a show.

Nigel's main claims to fame were the design work that he put into producing the Poolewood 28-40 lathe, many of which continue to do sterling work in workshops throughout the world. He was also instrumental, together with Roger Buse of Hegner, in the production of the VB36 lathe, which continues to be the lathe of choice for many professional turners.

Nigel's quiet unassuming nature will be greatly missed and the AWGB as a whole would like to express their commiserations to his family and friends.

Tetrasphere

by Mike Morley

This is the rather odd title for a rather odd piece of turning that I entered for the WCT Competition in June 2006. I was very pleased to be awarded third place in the competition and even more pleased to cause a little puzzlement to people who saw it. The editor also must have liked the look of it as it appeared on the front cover of the previous issue of *Revolutions*.

Ever since I started woodturning I have always been looking for ideas for new shapes that are worth making into woodturnings. Whilst ceramic and glass objects often have some good forms they are not always successful when translated into wood. The surface textures are different, what "works" as a shape in ceramic may not in wood, what can be made in glass cannot always be made in wood. On the other hand wood lends itself to constructed pieces as it can be readily joined in ways that are (probably) difficult for the person working in glass or ceramic.

I have particularly enjoyed constructing blocks containing veneers as a way for exploiting the contrasts and patterns that can be achieved. (It can also save on wood in some cases as you do not need such big bits.) Later pieces have also been built up from separate pieces all turned and then assembled. Since I had made my "Arconion" (See picture) I had been looking for ways to make further use of the flared cone shape that was its main body coupled with the idea of "points not quite meeting" It occurred to me that it might be possible to turn the idea "inside out" and have the points inside another shape. One of the "regular solids" might do it with a domed disk as each face of the solid, joined with dowels at the edges of the solid. The usual corner would not be there and the gap would allow a view of the inside. Sorry if that sounds a bit complicated, the pictures may give the idea a bit better.

Side panel – Regular solids

A regular solid is a block on which each face, each edge and each corner are identical. The most usual is a cube which has 6 faces, 4 corners and 8 edges. Dice used for gambling or whatever are good examples. Each face is a square and every face is the same until you start putting dots on it. You can make other solids with different shapes for the face (but not many of them), the simplest is the tetrahedron where 4 triangular faces are joined. The next is the cube, 6 squares and then the octahedron, 8 triangles (two pyramids base to base). The last two are less familiar; the dodecahedron with, 12 pentagons, and finally the icosahedron with 20 triangles. This is the complete set and no more can be made. These are sometimes called the Platonic solids.

After several experiments and false starts I eventually made the piece that was put into the competition.

Some of the photos show the construction of these earlier models and some of the techniques involved.

Several problems arose during the turning and construction of the piece that the reader might find interesting. (Sorry, you cannot have problems these days – must be "challenges".) The first of these was the relationship between the diameter of the circles and the resulting diameter of the sphere. This caused me to brush up on my trigonometry but I eventually worked out that the diameter of the sphere would be 1.225 times the diameter of the circles. (The editor is prepared to give a (very) small prize to the first *Revolutions* reader who can come up with the maths to prove it, or a slightly larger prize if I am proved wrong).

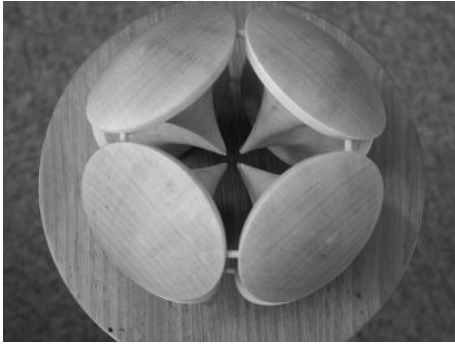
Sycamore blanks were used to make the domes held on an expansion chuck from the "inside" A template was used to get the right dome shape on the circles. Mounting these for finishing the inside was a bit tricky but was achieved using a wood jaw chuck cut to fit the edge section. This was also the set-up for drilling dowel holes for the eventual assembly of the piece. The Dremel tool is mounted on a home made jig and slides on a worktable mounted on the lathe bed

The inner "finials", for want of a better word, were made from a triangular sycamore strip built up with veneer sandwiches. A different veneer sequence was used on each side and these were turned separately to fit the inside of the domes. To add interest at each of the junctions I incorporated some more "finials". The fixing dowels went through holes in these to keep them in place and a groove was cut into the dome edge for better contact. After some trial assembly work the dowels were finally glued in place. The finished item does not need a stand as it sits quite happily in any of four identical positions and is reasonably robust.

There are many more development possibilities with this concept, maybe one of these days I will get "a round tuit" or possibly even a pentagonal one.



Arconion - Flares and meeting points



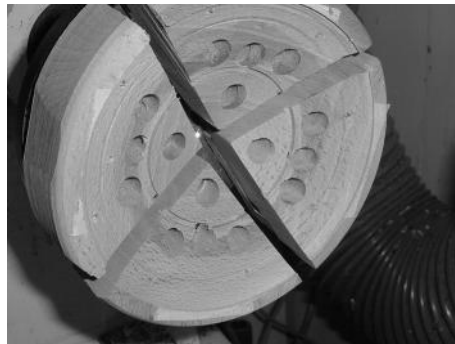
An early idea - eight inward facing flares



A cardboard template to get the curvature right



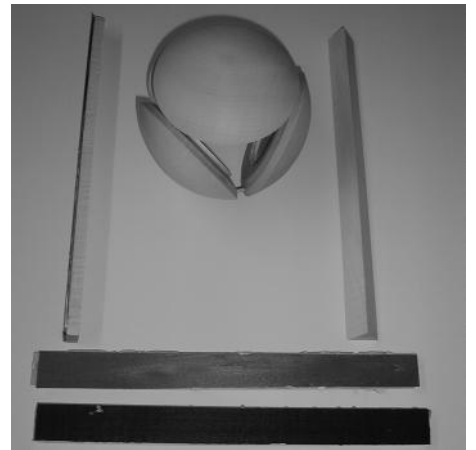
A second template for the edges



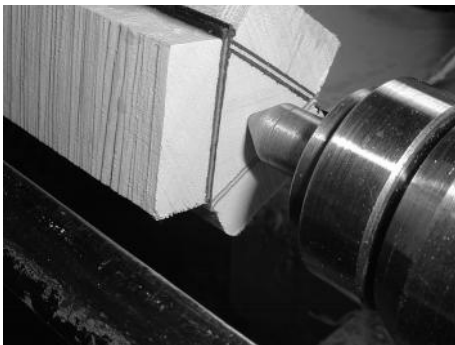
Wood jaw chuck shaped to fit the discs



Jig set up on the lathe to drill holes for the dowels



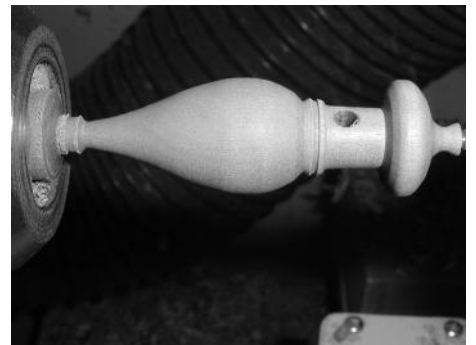
Preparing triangular sections with veneers for inner points



Completed blank on the lathe



Two stages of turning the points



Fancy pieces to fit between the discs



All the components ready for assembly



Completed Terasphere



11th International Seminar - 2007

2007 marks a landmark in the history of our Association. It will be 20 years since the AWGB was born at Loughborough College of Arts and Design, in 1987, as a direct result of the first International Seminar. Since that date the AWGB has continued to stage, in every alternate year, seminars that have been acknowledged by many to be the best of their type anywhere in the world, and which are totally self-supporting.

It is inevitably a difficult task to continue to produce events that outshine the last, but by dint of extremely hard work by many committee members over the years, and with the almost irreplaceable fount of all international woodturning knowledge, better known by many as Ray Key, this is exactly what has continued to happen. To celebrate this important milestone it is expected that the AWGB International Seminar in August 2007 will continue this seemingly unstoppable ascent to Woodturning Nirvana.

Once again an eclectic collection of woodturning artists and craftsmen from home and abroad have been gathered together to assist in the AWGB's desire to continue to push forward the boundaries of woodturning. The stars of the show and the kind of work that can be expected to be on view are detailed more fully later, but it is hoped that this will not be the final line up. Negotiations are still in hand to bring on board a surprise element, a person whose working practices are totally different from ours and who, as a result, produces work that is unlike that which we are used to. It is to be hoped that the few hurdles that still need to be overcome in order to have A.N. Other attend will be surmounted in order for an announcement to be made in the February issue of *Revolutions*.

Celebrating our 20th birthday is not just aimed at the few who can, or wish, to attend the seminar however. An important part of the seminar is the Instant Gallery, where delegates are given the opportunity to show their work, and possibly have it selected as one of the best pieces on show. To be subsequently photographed professionally and then shown at national woodworking shows during the ensuing year. In 2007 we would like the entire membership, all 3024

of you at the last count, to consider entering one piece of work to be included in the gallery. This advance warning gives you nine clear months to devise and make something that will emphasise what belonging to the AWGB really means in terms of the acquisition and implementation of woodturning skills. It is to be sincerely hoped that many of you will be prepared to take up this challenge, full details of how to enter your work and where to send it will be included in the next issue of the newsletter.

Within the Instant Gallery we will be running two additional displays, once again open to all members irrespective of whether you are attending the seminar or not. One will be exclusively for our younger members, that is anybody up to the age of eighteen, to showcase their skills. The other will be a competition to celebrate the work and life of Phil Reardon whose sense of fun and the absurd was second to none in the woodturning world. You will be asked to produce, using mostly turned elements, an animated toy incorporating the appreciation of the absurd that was part of Phil's unique approach to turning. Once again full details of both displays will be published in the February edition of *Revolutions*, but there is nothing to stop anybody from making an early start, it gives you maximum time to hone your work to perfection.

It is to be hoped that as many of the membership as possible will take part in celebrating the Association's 20th birthday 2007 to a greater or lesser degree. Obviously we trust that many of you will wish to actively participate in the AWGB's 11th International Seminar by attending as a full delegate and to this end all details of the arrangements, costs and an application form are included in this newsletter.

Mainline presenters

The AWGB is very pleased to welcome some new names to the 2007 line-up of international and national demonstrators along with some who have successfully wowed our audiences in the past.

Bonnie Klein USA

Bonnie has been involved with woodturning since the early 1980's. In 1986 she designed the small Klein Lathe which has now been in production for twenty years. In 1992 she introduced the Threading Jig as an accessory to the lathe for cutting threads in wood. She is particularly well known for her signature spinning top boxes, decorated with chatterwork. For several years Bonnie has been experimenting with turning acrylic.

Bonnie has produced five turning videos which have now been converted to DVD's and in 2005 wrote a woodturning project book. She has demonstrated and taught workshops in many countries as well as all over the USA. In 2003 she was awarded honorary lifetime membership of the AAW in recognition of her contributions to woodturning.

Clay Foster, USA



Clay was born in 1954 in Austin, Texas and currently lives near Krum in the same state, with his wife Penny. Clay has been involved in woodworking for 43 years. He is a founder member and past vice-president of the AAW. As a well respected artist/woodturner his work is included in many collections around the world. He is well known for his method of creating multiple axis hollow vessels and for his technique for producing two piece hollow vessels. He also uses a number of different methods to produce unusual surface decorations.

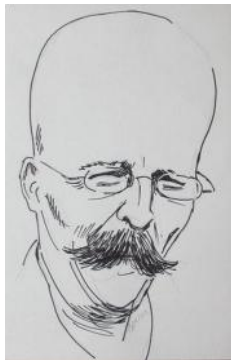
Michael Hosaluk, Canada



Michael was born in 1954, (the same year as Clay, the sap must have risen particularly well that year), in Invernay, Saskatchewan, and is an entirely self-taught woodturner. His work covers a wide range of objects and materials including functional vessels, furniture and sculptural pieces. His work is humorous and elegant, possesses character and gesture and is full of reference to architecture, nature and culture. Michael's work has been exhibited throughout Canada, in Europe, China, Japan, Australia and the United States, there is even a piece in the permanent collection in Buckingham Palace.

Michael is particularly looking forward to re-acquainting himself with "the warm beer".

Petter Herud, Norway



Petter is a professional turner who lives in the countryside outside of Oslo, Norway. He is a versatile turner, creating gallery quality work in many styles from vessels

and goblets to hollow forms and carved spirals. In some of his work Petter mixes a variety of wood with silver metal. His speciality is off-centre turning and hand thread chasing as illustrated by his signature boxes with multi-faceted exterior surfaces. Petter has travelled the world as a demonstrator, leaving behind almost 400 inspired students.

Jean-Francois Escoulen, France



Jean-Francois was born in 1956 on a heap of wood shavings, and learned woodturning from his father who is a master craftsman "Meilleur Ouvrier de France". At the age of 16 he obtained his first degree in woodturning. In 1979 he set up his business with his cabinet maker wife, Monique, near Puy Saint Martin where he now lives and works. In 1987 he was one of the first craftsmen to open his workshop to teach woodturning to amateurs. He has taught, helped and inspired many professional woodturners.

On the creative side, he has developed a technique and a specific chuck for turning off-centre. His work is a constant exploration of how to defy the laws of balance on the theme "balance in imbalance". During the last few years he has started associating traditional woodcarving to his turning in new forms of fantastic animal shapes.

Stuart Mortimer, UK



Stuart was born in 1942 and educated in Aberdeenshire in Scotland; he spent his "working life" in the police force and now lives in Hampshire. He has been turning since 1968 and is self-taught; he has won many awards for his work and has built up an international reputation. He is highly regarded by his peers and collectors alike, he writes, teaches and demonstrates throughout the world.

He is particularly well known for his signature spiral work, which is hand crafted on and off the lathe using hand held power tools as well as traditional carving tools. He started the spiral work in the early 1980's to decorate a wide range of work. He is also the holder of the world record for the largest bowl ever turned. Stuart uses other decorating techniques to enhance his work, including burning, carving, ebonising and piercing. He is now adding silver and gold to his work, the twisted

finials, beads and other forms of embellishment are being hand cut from solid metal.

Robin Wood, UK



Robin specialises in turning bowls on a traditional pole lathe and researching the history of the craft of turning. His replicas of historic bowls are used by many museums, from the Tower of London and Hampton Court Palace to the Globe Theatre and the Mary Rose Trust. His book "The Wooden Bowl" is the standard work on the early history of woodturning based on extensive research and with a host of photographs of early bowls from archaeological sites. Robin rediscovered the lost techniques of pole lathe bowlturning and particularly those of turning nests of bowls using curved hook tools which he forges himself. He has been turning bowls for a living for more than ten years and derives most of his income from production work rather than teaching or demonstrating. Whilst he has supplied many high profile museums, most of his bowls and plates are sold for people to use. Thanks to designer wife Nicola he has sold bowls successfully from his informative website since 1998.

Jules Tattersall, UK



Jules was born in Knutsford, Cheshire, in 1955, educated at Holyhead County Secondary School and then at North Staffordshire Polytechnic, where he studied Social Geography. Whilst at college, Jules gained his pilot's licence, funded by seasonal work as a barman on the Irish Sea ferries. After leaving college in 1978 he travelled widely, pursuing many varied occupations, including trawling and time as a boatyard foreman in Australia.

with reclaimed timbers, such as Oak railway sleepers and Australian Jarrah fence posts.

Over the past years he has produced work for many galleries and private clients in the UK, Europe and the USA. He has exhibited widely and had his work featured in a number of publications. More recently however, he is enjoying the challenge of creating gift ranges for a much broader market and says that he feels comfortable producing work that is generally more accessible. He feels that an emphasis on good form and pleasing tactile quality will endow even the simplest piece with a timeless appeal.

Simon Hope, UK



Simon was introduced to woodturning at school at the age of eleven, a time at which the prospect of earning a living from woodturning twenty years later seemed a long way away. At the age of 26 Simon was accepted onto the Register of Professional Turners, one of the youngest at that time.

Five years on Simon now enjoys a variety of different aspects of woodturning amongst which are teaching, demonstrating, making and repairing Great Highland bagpipes and artistic and commercial turning. Simon is currently working with pewter casting to enhance his wooden turnings and is developing a range of platters rimmed in contrasting timbers.

Les Thorne, UK



Les is 38 years of age and is married to Liz and has two sons aged 13 and 11. He has seven years experience of demonstrating various products at all the national woodworking shows. He was accepted onto the Register of Professional Turners in 2001. Today the majority of his income comes from production turning, but what he enjoys most is teaching. Seeing the same students over a period of time and watching their gradual progress and improvement he finds to be extremely satisfying. When demonstrating he likes to emphasise good tool technique in particular. He says "Once this is mastered you can achieve the standard of work that you are happy with, the process should be as enjoyable as the finished result."



Bonnie Klein



1987 - 2007



Clay Foster



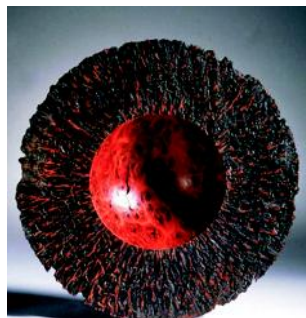
*AWGB celebrates 20
years of support for
Woodturning*

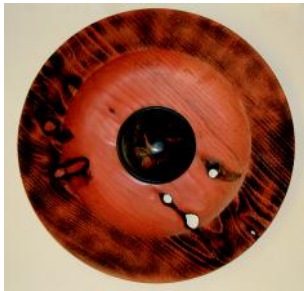


*Jean-Francois
Escoulen*



Jules Tattersall





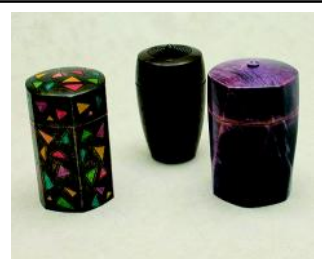
Les Thorne



*11th International Seminar
2007*



Stuart Mortimer



Petter Herud



Simon Hope



Robin Wood





11th INTERNATIONAL WOODTURNING SEMINAR LOUGHBOROUGH University 10th - 12th August 2007

***During its 20th Anniversary Year the AWGB presents the
11th International Woodturning Seminar***

***The Seminar Fee is £240 which includes entry to all of the
seminar demonstrations, trade stands, the gallery of turned
work, seminar refreshments, lunches, dinner and the banquet on
Saturday evening***

***Bed and breakfast single accommodation available on the
University campus at £80 for the 2 nights or upgrade to an en
suite facility for an extra £35***

***Special bed and breakfast rates for the Seminar at the Quality
Hotel - £72 for a double room and £46 for a single room***

***Options for payment with a £15 discount on the seminar fee for
early payment – by 30 April 2007***

Travel to Loughborough University ?

- *Adjacent to M1 Junction 23*
- *Birmingham and it's airport easily reached via the M42*
- *East Midlands Airport only 8 miles away*
- *Excellent Inter-City rail service*

***DON'T MISS IT – BOOK NOW,
APPLICATION FORM ENCLOSED WITH THIS ISSUE***

Ring Stand

by Keith Donald RPT



Preface

The following article describes the *modus operandi* adopted to produce a decorated ring stand based on an article describing his methods of inlay decoration by the Rev G A Grace in the 'Model Engineer', August 1923 and reproduced in parts in Bulletin number 72 of the Society of Ornamental Turners, commencing at page 64. A similar model to that produced here was manufactured several years ago using OT techniques on an OT lathe by Paul Coker, an outstanding professional Ornamental Turner and current member of the Society of Ornamental Turners. Although not slavishly copied, it was Paul's model and the detail given in the Rev Grace's article which inspired me to attempt production using a TechLink bracket mounted router, Vertex rotary table and Plain Turning methods on a Union Graduate woodturning lathe.

Introduction

The two options are simply derived from a choice of material selected for the inserts. Both methods are given, first using solid ivory alternative (Col.849/TM)

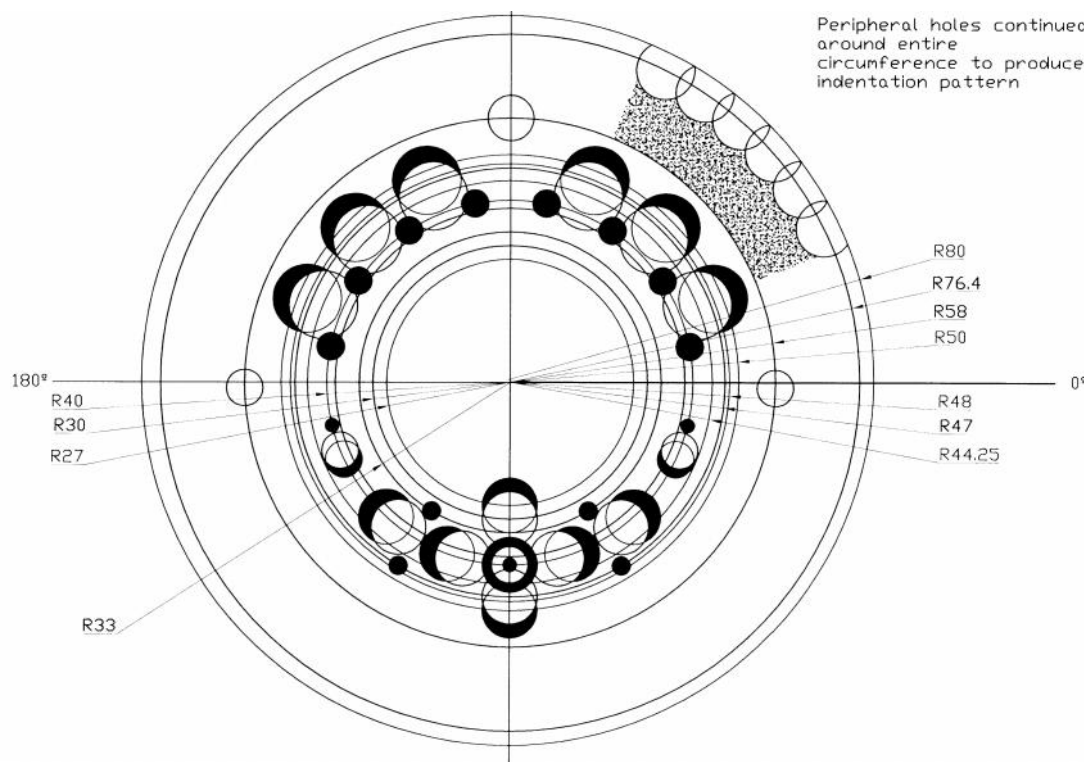
turned from round bars of polyester resin and ebony, and second using an infill of liquid polyester resin with black and ivory pigments. If the maker has a stock of genuine natural ivory, then this is all to the good and if used would add real value to the piece.

It is most important that frequent angular correspondence checks between the rotary table and the work-piece are made during the multiple rotations of the rotary table driven mandrel, to ensure no slip between the two has occurred. This is particularly relevant in the second method, which necessitates removal of the work-piece/chuck combination to infill with liquid polyester resin. On restoration to the mandrel, a re-alignment check and, if necessary, adjustment must be performed. In the first method, removal of the chuck/work-piece combination is an option.

Note that with either method, the work-piece must never be removed from the chuck until all work on it has been completed and it is ready to accept the pillars and base.

Warning

The liquid polyester resin, pigment and liquid hardener must be mixed in the sequence and proportions recommended by the manufacturer and due cognizance made of the exothermic reaction involved when the liquid hardener is added to the resin which, with carelessness, could lead to spontaneous combustion. By following the manufacturer's guide lines only the mildest of temperature rise of the mixing container may be felt and this is so minor to be of no consequence. However, care should be taken when disposing of the remnant surplus liquid that it does not come into contact with any organic material until it has cured. i.e. changed to a solid state and the chemical reaction complete.



Stopped Hole Summary

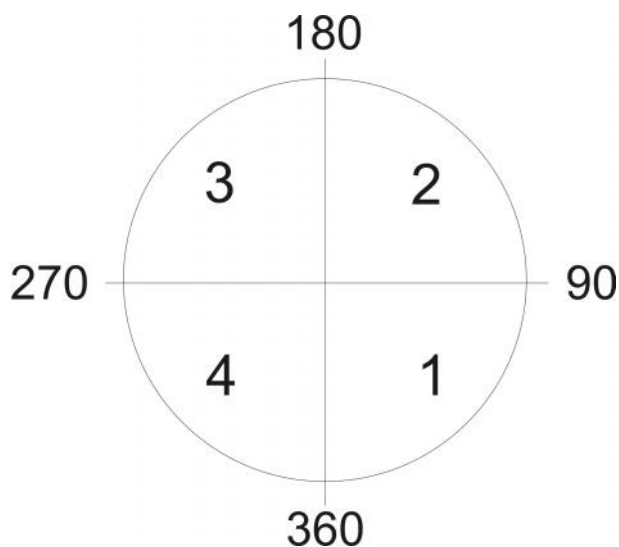
Note. all off-set centres to produce moon shapes are off-set by quarter of moon diameter.

Centre hole 8mm Ø for screw chuck

Base Pattern - 3rd and 4th Quadrants

1 Large crescents 12mm Ø

2 Small crescents 8mm Ø



3 Large circle (ivory) 12mm Ø

4 Large circle (black) 8mm Ø

5 Centre spot (ivory) 3mm Ø

6 Free ivory spots 4mm Ø at 33mm and 47mm radius - on radii 238.75° and 301.25°

4mm Ø 40mm radius and two-off 3mm, 40mm radius at 193.75°, 348.50° - following curvature of pattern.

7 Radial Crescents 12mm Ø at 30mm and 50mm radius

Quadrant Pattern - 1st and 2nd quadrants

1 Large crescents 15mm Ø at 48mm radius

2 spots (ivory) 6mm Ø at 40mm radius

Periphery Indentations - 48 off

10mm Ø centred at 76.4mm radius

First Method Using Solid Inserts

Preparation

1. From a round bar of polyester resin imitation ivory, turn bars 15mmØ, 12mmØ, 8mmØ, 3mmØ.

2. Cut discs off ivory bars: 15mmØ – 6 off, 12mmØ – 7 off (one for the large ivory circle – see 19 below), 8mmØ – 2 off, 3mmØ – 15 off (see 19 and 23 below).

3. From ebony BOARD, turn several short black spindles 15mmØ, 12mmØ, 8mmØ. Note the grain orientation **must** show **side grain** on end faces, i.e. at right angles to the lathe axis; hence the reason for turning from board rather than bar.

4. Cut discs off black spindles: 15mmØ – 6 off, 12mmØ – 6 off, 8mmØ – 3 off (one for large black circle – see 21 below), 3mmØ – 14 off.

5. On a square of ebony 165mm x 165mm x 25mm, establish face centre and scribe a circle 160mm Ø.

6. Trim off the four corners.

7. Drill 8mm Ø hole for screw chuck and mount blank on chuck.

8. Turn circumference to scribed circle.

9. True up one face, to be the underside; reverse the blank mounting and true up the top face. This is the face on which the decorative work will be done.

Method

1. With the lathe **power** switched **OFF** (most important), mount rotary table on outboard tool rest post and couple its centre to the thread of lathe mandrel. See photo 1.

2. Zero align (0°/360°) rotary table with work piece grain horizontal.

3. Securely clamp a flat working surface to lathe bed.

4. Using a Bosch POF 50, or similar, router mounted in a 'Techlink' Flutter Unit bracket, adjust router centre height to **exactly** correspond with the lathe centre height. See photo 2.

5. Cut stopped 15mm Ø holes for large crescent ivory inserts centred at 48mm radius; 22.5°, 45°, 67.5°, 112.5°, 135°, 157.5°.

6. Cut stopped 12mm Ø hole for radial crescent ivory insert centred at 50mm radius; 270°.

7. Cut stopped 12mm Ø hole for radial crescent ivory insert centred at 27mm radius; 270°.

8. Cut stopped 12mm Ø holes for large crescent ivory inserts centred at 40mm radius; 227.5°, 250°, 290°, 312.5°. See photo 3.

9. Cut stopped 8mm Ø holes for small crescent ivory inserts centred at 40mm radius; 205°, 335°.

10. Glue in place 15mmØ – 6 off, 12mmØ – 6 off and 8mmØ – 2 off ivory discs.

11. Cut stopped 15mm Ø holes for large crescent black inserts centred at 44.25mm radius; 22.5°, 45°, 67.5°, 112.5°, 135°, 157.5°.

12. Cut stopped 12mm Ø hole for radial crescent black insert centred at 47mm radius; 270°.

13. Cut stopped 12mm Ø hole for radial crescent black insert centred at 30mm radius; 270°.



14. Cut stopped 12mm Ø holes for large crescent black inserts centred at 40mm radius; 232.5°, 255°, 285°, 307.5°.
15. Cut stopped 8mm Ø holes for small crescent black inserts centred at 40mm radius; 202°, 338°.
16. Glue in place 15mmØ – 6 off, 12mmØ – 6 off and 8mmØ – 2 off black discs.
17. Cut stopped 6mm Ø holes for ivory spots centred at 40mm radius; 11.25°, 33.75°, 56.25°, 78.75°, 101.25°, 123.75°, 146.25°, 168.75°.
18. Cut stopped 3mm Ø holes for ivory spots centred at 40mm radius; 193.75°, 346.25°.
19. Cut stopped 4mm Ø holes for ivory spots centred at 33mm radius; 238.75°, 301.25°.
20. Cut stopped 4mm Ø holes for ivory spots centred at 47mm radius; 238.75°, 301.25°.
21. Cut stopped 12mm Ø hole for large ivory circle insert centred at 40mm radius; 270°.
22. Glue in place 12mm Ø ivory disc (large circle) and 3mm Ø white discs – 14 off.
23. Cut stopped hole 8mm Ø for large black circle insert centred at 40mm radius; 270°.
24. Glue in place 8mm Ø black disc.
25. Cut stopped hole 3mm Ø for large ivory circle central spot centred at 40mm radius; 270°.
26. Glue in place 3mm Ø ivory disc at 40mm radius; 270°.
27. Cut stopped holes 8mm Ø for short pillar spigots centred at 58mm radius; 358.75° and 181.25°.
28. Cut stopped hole 10mm Ø for tall pillar spigot centred at 58mm radius; 90°.
29. Cut periphery holes 10mm Ø at 76.4mm radius, 48 off to produce indentations.
30. Disconnect rotary table.
31. Re-apply power to lathe.
32. Turn face to flat surface.
33. Turn and fit base. Decorate if preferred.
34. Wax polish and buff to shine, avoiding ingress of polish in spigot holes.
35. Turn centre ebony button with spigot to bung centre screw-chuck hole. Polish (avoiding spigot), buff and glue in place.
36. Turn two short ebony pillars. Add decoration of two 6mm ivory inserts at 0°/360° and 180° and four 3mm ivory inserts in axial alignment at 90° and 270°. Polish (avoiding spigot), buff and glue in place.
37. Turn tall ebony pillar. Polish (avoiding spigot), buff and glue in place. Decorate if preferred.

Second Method Using Inserts of Liquid Polyester Resin with Black and White Pigments

Preparation

1. On a square of ebony 165mm x 165mm x 25mm, establish face centre and scribe a circle 160mm Ø.
2. Trim off the four corners.
3. Drill 8mm Ø hole for screw chuck and mount blank on chuck.
4. Turn circumference to scribed circle.
5. True up one face, to be the underside; reverse the blank mounting and true up the top face. This is the face on which the decorative work will be done.

Method

1. With the lathe **power** switched **OFF** (most important), mount rotary table on outboard tool-rest post and couple its centre to the thread of lathe mandrel.
2. Zero align (0°/360°) rotary table with work piece grain horizontal.
3. Securely clamp a flat working surface to lathe bed.
4. Using a Bosch POF 50, or similar, router mounted in a 'Techlink' Fluter Unit bracket, adjust router centre height to **exactly** correspond with the lathe centre height.
5. Cut stopped 15mm Ø holes for large crescent ivory infills centred at 48mm radius; 22.5°, 45°, 67.5°, 112.5°, 135°, 157.5°.
6. Cut stopped 12mm Ø hole for radial crescent ivory infill centred at 50mm radius; 270°.
7. Cut stopped 12mm Ø hole for radial crescent ivory infill centred at 27mm radius; 270°.
8. Cut stopped 12mm Ø holes for large crescent ivory infills centred at 40mm radius; 227.5°, 250°, 290°, 312.5°.
9. Cut stopped 8mm Ø holes for small crescent ivory infills centred at 40mm radius; 205°, 335°.
10. Mix polyester resin, liquid hardener and ivory pigment and fill in 15mmØ – 6 off, 12mmØ – 6 off and 8mmØ – 2 off holes. Leave to harden.
11. Cut stopped 15mm Ø holes for large crescent black infills centred at 44.25mm radius; 22.5°, 45°, 67.5°, 112.5°, 135°, 157.5°.
12. Cut stopped 12mm Ø hole for radial crescent black infill centred at 47mm radius; 270°.
13. Cut stopped 12mm Ø hole for radial crescent black infill centred at 30mm radius; 270°.
14. Cut stopped 12mm Ø holes for large crescent black infills centred at 40mm radius; 232.5°, 255°, 285°, 307.5°.
15. Cut stopped 8mm Ø holes for small crescent black infills centred at 40mm radius; 202°, 338°.
16. Mix polyester resin, liquid hardener and black pigment and fill in 15mmØ – 6 off, 12mmØ – 6 off and 8mmØ – 2 off holes. Leave to harden.
17. Cut stopped 6mm Ø holes for ivory spots centred at 40mm radius; 11.25°, 33.75°, 56.25°, 78.75°, 101.25°, 123.75°, 146.25°, 168.75°.
18. Cut stopped 3mm Ø holes for ivory spots centred at 40mm radius; 193.75°, 346.25°.
19. Cut stopped 4mm Ø holes for ivory spots centred at 33mm radius; 238.75°, 301.25°.
20. Cut stopped 4mm Ø holes for ivory spots centred at 47mm radius; 238.75°, 301.25°.
21. Cut stopped 12mm Ø hole for large ivory circle infill centred at 40mm radius; 270°.
22. Mix polyester resin, liquid hardener and ivory pigment and fill in 12mm Ø ivory disc (large circle) and 3mm Ø ivory holes – 14 off. Leave to harden.
23. Cut stopped hole 8mm Ø for large black circle infill centred at 40mm radius; 270°.
24. Mix polyester resin, liquid hardener and black pigment and fill in 8mm Ø hole. Leave to harden.
25. Cut stopped hole 3mm Ø for large ivory circle central spot centred at 40mm radius; 270°.
26. Mix polyester resin, liquid hardener and ivory pigment and fill in 3mm Ø white hole at 40mm radius; 270°. Leave to harden.

27. Cut stopped holes 8mm Ø for short pillar spigots centred at 58mm radius; 358.75° and 181.25°.
28. Cut stopped hole 10mm Ø for tall pillar spigot centred at 58mm radius; 90°.
29. Cut periphery holes 10mm Ø at 76.4mm radius, 48 off to produce indentations.
30. Disconnect rotary table.
31. Re-apply power to lathe.
32. Turn face to flat surface.
33. Turn and fit base. Decorate if preferred.
34. Wax polish and buff to shine, avoiding ingress of polish in spigot holes.
35. Turn centre ebony button with spigot to bung centre screw-chuck hole. Polish (avoiding spigot), buff and glue in place.
36. Turn two short ebony pillars. Add decoration of two 6mm ivory inserts at 0°/360° and 180° and four 3mm ivory inserts in axial alignment at 90° and 270°. Polish (avoiding spigot), buff and glue in place.
37. Turn tall ebony pillar. Polish (avoiding spigot), buff and glue in place. Decorate if preferred.



Converted

by Alec Lilley

I have been involved in various forms of woodworking most of my life, from a youngster making toys in my father's shed, to working on a large private estate making windows and doors, replacing oak beams, together with a multitude of other jobs that have to be carried out on a private estate with listed buildings. Previous to my time on the estate I was working in a caravan factory, but suddenly I was made redundant. With redundancy came the difficulty of finding a job. As I said earlier I have always been involved in some form of woodworking, so I thought I would have a go at making furniture and selling it. I had collected a fair number of tools over the years, so I was not lacking in that area. What I was lacking though was a shed, or if you prefer a workshop.

Chance, as always, now came into play. I ran across a guy who was talking about a vacancy for somebody with woodworking skills on the private estate where he was employed. I gave him my phone number, and a few days later he rang me and suggested I go up to the workshop on the following day, to meet his boss and give him details of my experience in carpentry and other skills. The boss seemed satisfied with my answers, and I started the following week.

The name of the chap who helped get me the job was Lionel Phillips, we got along well, and worked together on that estate for over twelve years until our retirement, and we still keep in touch. I asked him one day if he knew of anyone on the estate who may have a second-hand shed they wanted to get rid of. His reply was to suggest that I build my own. I said chance would be a good thing, to buy the timber would cost as much as buying a new shed, to which he replied that he had some timber, and there would be enough to construct a shed. I asked where this timber was, he replied that it was across the way in the field. All I could see were two great big tree trunks, I suggested I might get two dug-out canoes out of them but no way was I going to get a shed. He said that he would soon cut me a shed out of them. Which set me to wondering what with, but around the corner of his house, in a field, was the biggest bandsaw that I had ever seen. It had an 1800hp diesel engine, was thirty feet long, and had a five inch wide blade. The whole thing could be folded up and could be towed into the forest. He told me that it was something he had designed and built himself. With that he drove a fork-lift tractor across the field, brought the logs back and put them on the machine and sliced them up like bacon. Out of all this came a twelve foot by six foot workshop, except for the floor which came a week later when some elms were being felled on the estate. I had enough elm for the floor and enough for furniture making. Within two weeks I had laid out the foundations and constructed my workshop.

At this time I still had no thoughts about woodturning, but one Saturday, whilst waiting to catch a bus in Selly Oak, Birmingham I noticed a shop with woodturning products in the window, above the shop was the name Spock Morgan. There was a notice on his door which said "All enquiries around the back" so I made my way down the drive and knocked on his workshop door. A voice from inside said "come in" and with that I made my entrance and met the man who was to become my mentor and great friend. His immediate greeting was to ask me if I would like a cup of tea, this became a regular beverage when any of us visited Spock. He asked me if I was interested in woodturning, at that

point I was not sure that I was, until he showed me some of his work. Bowls, pepper & salt mills in the shape of Laurel & Hardy, (there's an idea for someone), table lamps and all the other things associated with the wonderful craft of woodturning. He then showed me some of the tools associated with turning, including the dreaded skew chisel. He said that if I wanted to come along for tuition I would be welcome, so there I was, hooked.

I used to go over to his workshop most often on Saturdays when I was free from my job, and the tea pot was never cold. There were a number of other fellows who came along for tuition, and during the winter months we would all sit around Spock's big woodstove and discuss the do's and don'ts of woodturning, the things we had made and wanted to make. Some of the things Spock said had us all in stitches with laughter, he was a great guy who could wind you up and make you laugh. He was a great craftsman in woodturning and woodcarving, his skill at the lathe as far as I am concerned was unbeatable, he taught me a great many things about the art of woodturning. I well remember he did most of his work using a ground-back roughing out gouge, and to see him work with this tool was poetry in motion. I asked him once who his mentor was and he replied, "one of the greatest turners of all time, Frank Pain". I read Frank's book "Practical Woodturning" when I first started turning and along with Spock I found it a great help. Eventually I got my own lathe, I had been looking through various woodturning and woodworking magazines and saw the Sherwood lathe made by James Inns of Bulwell, Nottingham. I rang the gentleman and asked about the lathe, he said the best thing would be for me to come to his works and see the lathe for myself. The price was just about what I could afford, with a little help from my Mother, bless her, £78!

So, wasting no time, I caught a train from Birmingham to Derby and a bus from Derby station to Bulwell. I arrived at the factory and Mr Inns, who sadly is no longer with us, showed me around, and then introduced me to the Sherwood Lathe. I was very impressed with the machine which had everything I needed, including sealed roller bearings. I asked him when I should oil the bearings, his reply was "we don't talk about things like that here", I got the message. In the twenty years I have been turning I have never had to touch those bearings. I decided that this was the lathe for me and paid him the £78. He then asked if I would like him to send it down to me, I said, "no thanks, wrap it up and I will take it with me". He stood back and said "you do know this lathe weighs a half hundredweight". I told him I would manage! I wanted to get started as I had promised my Mother a

table lamp for the weekend. His secretary said there was a man going to Derby Station and he would give me a lift that far. The lathe was wrapped and packed in a box and some rope put around to make it easier to carry, the bed bar I carried separately. No motor was supplied as I had one at home that was suitable. Eventually I got home, set the lathe up and by the Sunday I had turned my first piece of work, a table lamp for Mother.

The following Saturday I went up to see Spock in Selly Oak, but on arrival found the shop empty and Spock gone. After asking around I discovered that he had moved to the Winyates Craft Centre, which was ten minutes walk from me. I went along to see him to get his opinion on a small stool that I was making. I took a leg of the stool and asked him what he thought of it, he said it was great but I needed three more legs to go with it. That of course is the hard part, getting each one the same, but with trial and error I mastered it. I have found over the twenty years that I have been turning that it does become easier. Sadly Spock, a great friend and mentor is no longer with us, I will never forget him, he said to me once, "make money out of your turning, after all you have earned it".

I have noticed over the years that I have been turning what a wonderful material wood is. Every piece you turn is different, it has its own character, it is one of the most precious materials we have on this planet. It provides us with the roof of our house, the floor we walk on, the door by which we enter, the table we eat at, the chair we sit upon, our workshop we work in, the bed we sleep in, the cradle we were placed in as a child, the coffin we go to rest in and last, but not least, the violin for the sweetest sound of music. I enjoy my woodturning - it is the best craft I know. When you stand back and admire that particular piece you have just made, whether it be a bowl, a pen or a table lamp, it is that skill which you have learned that makes it all worth while. That is my story of how I came to be a woodturner.

North of England Woodworking Show

For the first time in our history we have been invited to take part in the North of England woodworking Show. We are very pleased to be able to participate and take our message to woodturners in the North. We will be following our usual practice of showcasing the work of a number of our members and providing an advice clinic.

The show takes place from 24th - 26th November in Hall 1 at the Great Yorkshire Showground. Full details can be found on line at www.skpromotions.co.uk or by telephoning 01934 420365.

WCT Bursary Awards 2007

We have been asked to draw to your attention the following details of the Worshipful Company of Turners 2007 Bursary Awards. If you are interested, an application form and a copy of the following rules can be obtained from the Clerk to the WCT at the address given in Rule 1, or alternatively from your editor.

One or more Bursaries worth up to a combined total of £8,000 are available to assist talented turners to achieve their professional aspirations and enhance their future career opportunities. The awards are open to UK resident turners of high ability whose work is well regarded. Special consideration will be given to those candidates judged to be most capable of advancing the boundaries of the craft of turning. Age is no barrier to entry.

RULES

1 Applicants shall submit written proposals to the Bursars' Committee outlining their career aspirations and stating in the form of a costed action plan how they would use the Bursary to achieve their aims. This shall be accompanied by a curriculum vitae, the names of two referees and one or more photographs of turned items made by them, with descriptions including production methods employed. Entries should be sent to The Clerk, The Worshipful Company of Turners, 182 Temple Chambers, Temple Avenue, London EC4Y 0HP, to arrive not later than 31st December 2006.

2 Applicants will be expected to have a good working knowledge of:

- a range of hand and powered tools and aids used in high-quality turned work
- choice, preparation and maintenance of lathe and cutting tools
- materials, principally woods, and their suitability for various purposes
- the design of pieces for practical and/or decorative purposes, including the geometry and measurement of work pieces
- techniques of turning between centres, faceplate and chuck turning
- techniques of surface decoration, colouring and finishing

It is important that applicants display high regard for safe practice, both at the lathe and generally in the workshop environment.

3 A short list of candidates will be invited to attend for interview and adjudication at Apothecaries' Hall, Blackfriars Lane, London EC4 on or about 19th January 2007. Candidates will be expected to bring with them a display of their work. Design sketches, photographs of their workshop and work-in-progress if appropriate, may support the display. Short-listed candidates will receive assistance with their travel expenses.

4 The Bursary Committee will adjudicate. In the event that the adjudicators find more than one candidate of outstanding ability the Bursary may be divided among them or, if there is no suitable candidate, the award may be held over. The adjudicators decisions are final.

5 A mentor will be appointed to guide each successful candidate on matters relating to the Bursary.

6 The successful candidate will be required to submit a progress report satisfactory to the Company six months after receiving the Bursary, and after twelve months will be expected to prepare a display of work achieved with the assistance of the Bursary. This display may be publicised in order to bring the candidate's skill to the attention of the public, and to encourage future applicants.

7 The Bursary may be used for research, training, equipment, materials, travel for study, to demonstrate or display work, to produce an invention of turning-related equipment, to set up a turning-related business, or for any other purpose approved by the Bursary Committee that will assist the candidate in achieving recognition as an exceptional turner.

8 Unless specially justified by the candidate's action plan, the Bursary shall be paid in four equal quarterly instalments, payment being contingent on satisfactory adherence to the action plan.

9 At the end of the Bursary year the candidate, if not already a registered professional turner, may apply to be assessed for admission to the Register of Professional Turners. The candidate is also likely to receive invitations to talk about, teach or demonstrate the art of turning.

Our native trees - Walnut (2)

by Guy Ravine

Other Walnuts.

American Black Walnut (Juglans Nigra) grows widely in the eastern side of the USA and like most American timber trees is widely planted and well managed. It is a taller tree than *J. Regia*, with a longer trunk, but does not often attain the girth. It is generally a more elegant tree, and the foliage is similar but more delicate. The wood is less figured and darker than English Walnut. It grows successfully here, and shows promise as a timber tree.

Native American Indians used the black walnut well before European explorers arrived. The Great Lakes region has archaeological evidence of walnut consumption going back to 2000 BC. As well as eating the walnut itself, Indians used the sap in food preparation, it has a high sugar content, though not as high as maple. The black walnut prefers limestone in the soil, a good sign of fertile soil. The early Pennsylvania Dutch made a point of selecting properties that had a stand of black walnut trees on the land, assuring them of rich soil.

The Butternut or Butternut Walnut (Juglans cinerea) is also native to eastern North America, where it is currently endangered by an introduced disease, butternut canker, caused by the fungus *Sirococcus clavigignenti*. Its leaves are 40-60 cm long, and the nuts oval.

The Japanese Walnut (Juglans ailantifolia) is similar to Butternut, distinguished by the larger leaves up to 90 cm long, and round (not oval) nut.

California Walnut (J. Hindsii) is much like Black walnut, but is also used as a rootstock on to which English Walnut scion are grafted for better nut production. When this is done it is referred to as Claro Walnut. "Claro" is a Spanish word meaning clear or bright, and the common name "claro walnut" is usually used to refer to the wood cut from the lower bole (stump) of orchard walnut trees, especially on the West coast of the US, (*nigra*). The wood near the graft tends to be variegated in colour, with beautiful marble-like, dark brown and tan swirls in the figure. It is a favourite wood for making gunstocks. I have had a few pieces of wood which include the graft, and show two distinct kinds of Walnut.

Notable Trees

The National Collection of Juglandaceae is at the **Thorp Perrow Arboretum** near Ripon in Yorkshire. Wimpole hall in Cambridgeshire also hosts a collection of walnut trees.

The largest Walnut tree that I know of is in the grounds of Gayhurst manor, near Newport Pagnell in Bucks.

Proverbs

"Walnuts and pears you plant for your heirs" - this one is self-explanatory.

"A woman, a dog and a walnut tree, The more you beat them the better they be" - The first two need no

explanation, (though I hasten to distance myself from the sentiment, and not just in case my partner reads this!), but why would you beat a walnut tree? The author of "British Trees" (1957), M. Hadfield explains. "The old custom of beating a walnut-tree was carried out firstly to fetch down the fruit, and secondly to break the long shoots and so encourage the production of short fruiting spurs'. Fruit that was shaken off was thought superior to picked fruit. Might it have also helped to promote burr growth? Burr Walnut has always been highly valued.

Medicinal.

Walnuts are thought to help reduce "bad" cholesterol, and contain folic acid, magnesium, and zinc. Unripe walnuts were once used to treat worm infestations.

Walnut oil has anti-inflammatory properties.

The leaves contain quinine based chemicals that can be anti-bacterial and anti-fungal, and have been used for treating acne and psoriasis, and as a laxative.

The bark has been used as a toothbrush and its anti-bacterial properties may help to prevent caries, plaque and gum disease.

From "Mrs Grieves Herbal" we learn that: "The juice of the green husks, boiled with honey, is also a good gargle for a sore mouth and inflamed throat, and the distilled water of the green husks is good for quinsy and as an application for wounds and internally is a cooling drink in agues. The thin, yellow skin which clothes the inner nut is a notable remedy for colic, being first dried, and then rubbed into powder. It is administered in doses of 30 grains, with a tablespoonful of peppermint water. The oil extracted from the ripe kernels, taken inwardly in ½ oz. doses, has also proved good for colic and is efficacious, applied externally, for skin diseases of the leprous type and wounds and gangrenes. The Walnut has been termed 'vegetable arsenic,' on account of its curative effect in eczema and other skin diseases." Ellagic acid is found in leaves and fruits; it is being studied for use as a cancer therapy drug, in addition to having many other biological effects.



The Timber.

Walnut timber varies considerably in colour; the sapwood is a grey/off white colour, clearly defined from the heartwood, which is grey, silver-grey or greyish-brown. However, the heartwood often has darker streaks or veins which give it great beauty; the decorative appeal often enhanced by natural wavy grain. Italian walnut tends to grow darker, more elaborate markings than French or Turkish, which are of paler and greyer colour, and in turn, paler than English walnut. Burrs, crotches and stumps provide valuable material for decorative veneers. A good walnut tree should be grubbed out and not sawn down above soil level, as stumps often produce beautifully mottled wood. The texture of walnut is coarse, the grain usually wavy and the wood weighs about 40lb per cubic foot. Walnut is one of the most difficult trees to buy when standing, as one cannot easily guess the proportion of dark heartwood. If you get it wrong and there is a high proportion of sapwood, there is much gnashing of teeth and loss of money. In fact buying Walnut trees is best avoided, as owners always think that they are sitting on a fortune. I try to explain that, yes, Walnut is worth a lot of money; but only when it is proven to be of good quality, cut down, planked and dried. Until then it is not that valuable.

Parcels of *Juglans Regia* turn up from all over Europe and Western Asia. The timber of each area is subtly different. At present there is a good deal of Bulgarian walnut available, this is of good quality and dark. Himalayan Walnut turns up from time to time.

French walnut is often steamed. This process distributes the colour throughout the log, colouring the sapwood and making it saleable, but taking away the streaking and veining that make the heartwood so attractive. This is often done with American Black Walnut too.

Uses

Although Walnut is neither hard nor heavy, it is very tough, and this feature allied to its lightness makes it the premier wood for stocks for guns and rifles.

Walnut was very popular for furniture in the 17th and 18th centuries. Easy to work, it bends well, and is often beautifully grained; many fine pieces were made. The fashion for walnut furniture started in France, and it may be that it became popular because the timber was in plentiful supply, as many trees were killed by late frosts during this period. I am indebted to George Wagstaff for this information. Prior to this it may well have been considered too valuable as a food crop tree to be felled. Later on it was superseded by Mahogany, which was more uniform in both colour and texture; probably cheaper and more easily obtained in good sizes. It is also less prone to woodworm attack.

Turning Characteristics.

Walnut, both English and American, is usually one of the easiest woods to turn. Mild textured and generally straight grained it responds well to gouge, skew and

scraper. The only real difficulty one might encounter is the end grain in bowls, if the timber that you have is very dry and very fast grown.

Although a fine timber, Walnut is not usually suitable for small and delicate turnings. It is not usually strong enough for spindles with a diameter of less than 3/8".

Walnut is good for wet turning - provided that you get bowl walls thin enough there will be little chance of splitting and not that much warping. Wet turning bowls from branches is a good way of using material that has a high proportion of sapwood. If wet turned (or roughed out wet) the sapwood will stay fairly white and contrast well with the darker heartwood. If the wood is allowed to air dry with the bark on, the sapwood often becomes a dirty grey colour, and quite often crumbly, if not worm infested. Usually the heartwood is unaffected, but there is often very little of it in a branch.

The main disadvantage of using sections of a whole log or branch is that Walnut has a very obvious pith centre, with a distinct hole usually about 1/4 "-3/8" in diameter. Sometimes this presents no problem, and sometimes it can be judiciously filled with dust and superglue, but sometimes it completely ruins a piece or causes you to turn on a different axis and to lose a lot of diameter or attractive figure.

Fine big salad and fruit bowls can be made from Walnut heartwood, if you can afford it! It can cost more than £70 per cubic foot, and you are more likely to get good big blanks from Black Walnut than English Walnut. Most of the best figured material goes for veneers and gunstocks, where it commands an even higher price.

Walnut is a useful wood for segmented work, or combining with other woods, as its warm colour seems to blend comfortably with most other woods.



Stiles & Bates Map

Scale 1:100,000 (1 inch = 1.6 miles)

THE STILES & BATES
MAP OF THE
UNITED STATES

THE STILES & BATES MAP OF THE
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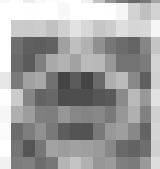
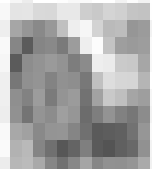
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GV286W
150 Litre Capacity
1100W Power
Wallmounted

GV286
38 Litre Capacity
1100 or 2200W Power

Don't use your lungs as a dust filter.

Workshop machining - especially powersanding on a lathe - can produce very high levels of wood dust and debris, but it is the particles you can't see (under 5 microns) which pose the greatest danger to your health.

These particles will not only pass straight through the filters of poor quality extractors, but will also bypass our bodies' natural defences, and lodge themselves deep into our tissues and lungs. Most worrying of all is the carcinogenic (cancer causing) nature of some wood dusts.

This is why quality filtration is so vitally important, and it's why we specify all of our machines with triple stage filtration capable of trapping 0.5 micron particles.

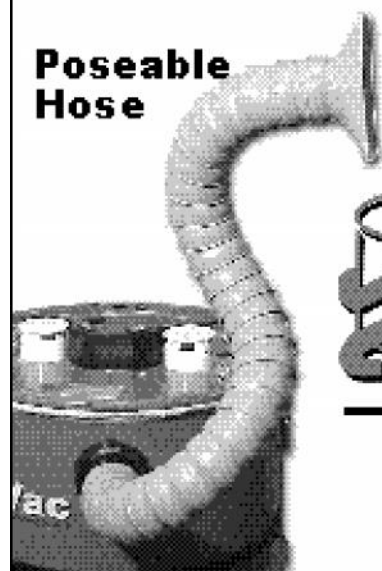
Benefits of the Camvac System:

- ▶ Triple Stage 0.5 micron filtration.
- ▶ Large capacity machines from 38 to 200 litres.
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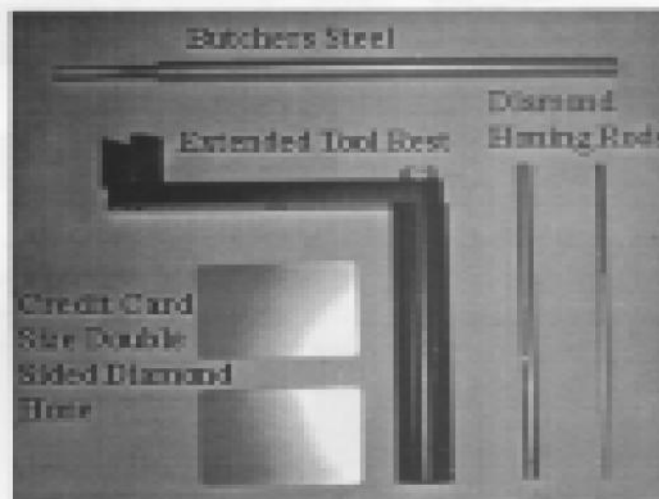
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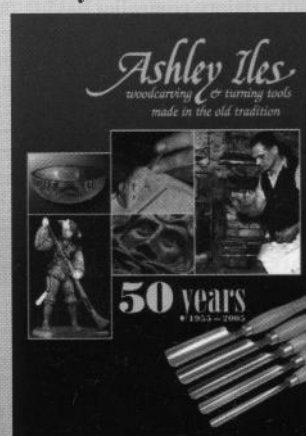
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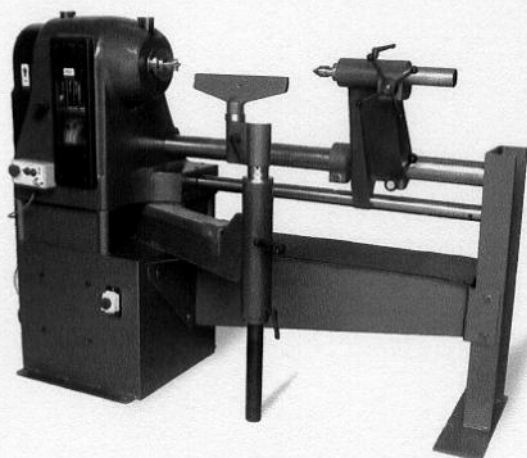
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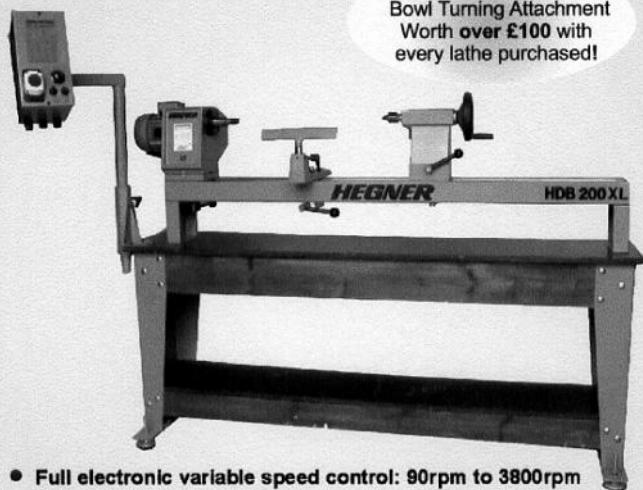
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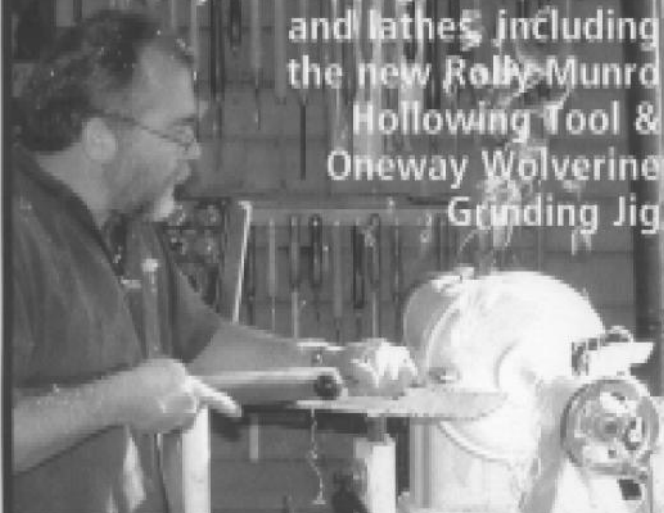
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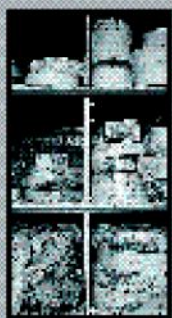
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