

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 81

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May 2007



Some Seminar Stars

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Brian Partridge, details as Web Master

Editorial

Some of you may be surprised to find the Editorial section of the newsletter appearing in this prominent position. As you will discover when you delve further into the subject matter of this issue your editor has been "persuaded" to take on the additional mantle of Chairman. This I have agreed to do, but only for a period of 12 months whilst a successor is groomed. At the time of going to press I have been Chairman for less than a month and consequently felt that there was little of any note that I could say wearing that particular hat. In future issues I will either address you as Chairman or Editor, but not both.

Whilst on the subject of Chairman, may I just take this opportunity to thank Tony Witham for all the hard work that he has put in during his period in office. Tony is one of those people who have the success and the promotion of the AWGB very much to the fore in his woodturning life; consequently he has agreed to stay on board to look after our youth training programme which he initiated so successfully during his term as Chairman. I would also like to express my personal thanks to Mike Morley who has looked after our finances so competently for a good many years, he is going to be a difficult person to replace. I should also mention Peter Hockley and Ray Tunstall who have done good work in their time on the committee.

With regard to youth training, more good work is currently being put in. Locally, a number of branches are taking woodturning into schools, in an effort to capture the imaginations of youngsters. On a national level more training days are being organised in co-operation with the Worshipful Company of Turners, the Register of Professional Turners and possibly the Prices Trust, during the coming year. More details of these can be found on page 4.

Anticipation is rising to a crescendo with regard to the 2007 International Seminar, it has all the promise of being bigger and better than anything we have ever produced before, and that is saying something. If you haven't already booked your place I sincerely urge you to do so now, don't put it off and then be disappointed because there are no places left!

This Seminar is particularly notable as it marks, not only the Association's 20th year of existence, but it is also the last that will be managed by the successful team of Ray Key and Mike Dennis, it is going to be a steep learning curve for those that take their place in future years.

As you appreciate from the size of this issue, contributions are filtering through quite well, but I am sure that there are many more of you out there who could add something, please give it a try. I have had one offer of the possible contribution of a crossword, I hope that this may come to fruition and add to the variety of the newsletter.

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

DATA PROTECTION ACT

Your personal details are held on a computer belonging to the AWGB. Your details are purely for the use of the Association and are not passed on to any third party. If you object to your name, address and telephone number being held on a computer belonging to the AWGB, then please write to the Secretary. (Address Opposite)

AWGB LAPEL BADGES (Brass & Enamel)

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Walton (Address Opposite)

MAKE ALL PAYMENTS

TO AWGB

Front Page

From top to bottom and
left to right.

Mike Hosaluk
Clay Foster
Yasuhiro Satake
Robin Wood
Stuart Mortimer
Yasuhiro Satake

Copy deadline
for the next
edition of
Revolutions

June 15th
2007

Donation

The Executive Committee would like to publicly express it's appreciation of a more than generous donation from Geoff Cox. Geoff has had to give up woodturning and instead of selling all his equipment he has passed it over to the Association, the worth of this donation is not inconsiderable. As a mark of our appreciation a plaque will be attached to the lathe in question, but as a perpetual reminder of Geoff's generosity it has been decided to award an annual trophy for young turners at each years AGM, in his name.

A New Branch

We are pleased to welcome a new affiliated branch into our fold. Norwich Woodturners are, as it says on the tin, based in Norwich and add another dimension to a thriving woodturning community in that part of the world.

They had their first meeting on January 5th which was attended by in excess of 40 people, quite a staggering result for a new group. If you live in the area and are not aware of their existence, they meet on the first Friday of every month at the Senior Citizens Club on Wroxham Road, Sprowston, and the enjoyment begins at 7.30pm. Further information can be had from their secretary Roger Groom on 01603 423336 or via roger.groom@btinternet.com

Young Turners Training Days

The AWGB has organised further "Introduction to Woodturning" days aimed at those with little or no experience of woodturning. The first is to be held on the 2nd June 2007 at Great Bromley in Essex, for six students. Subsequent events will on 4th August 2007 at Crook in County Durham, for three students, 25th August 2007 at Great Bromley in Essex, for six students and finally 25th - 26th August 2007 at Grateley in Hampshire for eight to ten students. All these are specifically for those from fourteen to eighteen years of age. There is a ten pound charge for the weekend training course. The courses will cover safety in the workshop, safe turning techniques, tooling, and finishing.

Application forms are available from Tony Witham, telephone 01255 671697 or email at tony@awitham.freemove.co.uk

Addendum

John Berkeley is concerned lest anyone be confused by an error in the article by Martin Davies in the last issue. On page 15 the picture is of MALE thread chasing and on page 16 FEMALE thread chasing. The captions incorrectly state the reverse.

Thanks John for putting us right.



New faces

The latest recruits to the Executive Committee

Chris Eagles is our new Vice-chairman and is also responsible for Insurance and health and safety matters. Chris has been a staunch supporter of the AWGB for many years and has been woodturning since the early 70's. Having enjoyed his own woodturning he now takes pleasure in sharing his skills with others. His work is split evenly between antique restoration, commissions and tutoring at an Arts and Crafts college. Although a traditionalist by nature, he nevertheless likes to keep up to date with the latest trends and innovations. He was elected to the Register of Professional Turners in 1998 and is currently chairman of the Gloucestershire Association of Woodturners



Mike Collas has taken over as regional representative for the south of England. Mike has considerable committee experience with his own club, Middlesex Woodturners, and has a great enthusiasm for

woodturning. He is committed to advancing the aims and the membership of the AWGB. Whilst he is a resident of Twickenham, he makes frequent trips to Somerset, which will enable him to more easily visit Affiliated and Associated clubs across his wide region. He also has the advantage of being in the same club as the previous incumbent so there will be an element of continuity.



Jack Townhill is the new regional representative for the west of England and Wales and has also taken on responsibility for the Members Development Programme. He has not been turning for very many years, but is thoroughly loving what he has learnt so far from individuals and his local branch. Jack's working life was spent in the Electronics industry and he has a wealth of experience in marketing and management. Jack lives by the doctrine of PMA (Positive Mental Attitude), always find a way to say "Yes".



Dust and its reduction

The following communication was received by Peter Hockley, our recently retired Health & Safety Officer. It was thought that the advice that Peter passed on was of general interest and should be disseminated amongst the rest of the membership.

"Hi.

As a newcomer both to turning and this association would it be possible to include an article on dust and the best way of combating the problems it creates. Also perhaps a look at the various extractors/vacuums giving some information on what to look for to remove such hazardous waste. I personally am at a loss as to which machine to purchase as all the manufacturers/sellers seem to say theirs is best, but, exactly at what, is a quandary, the highest purchase price is not always the best!!

Hoping you can help."

Peter replied as follows:

"I am sorry but I cannot tell you the best product to deal with the problems of dust in your workshop. As you are probably aware dust causes a number of problems most of which are long term, that is to say the effects build up over time and affect the efficiency of the lungs. Dust can also cause skin and eye irritation which in some people can be quite severe. The dust which is most harmful to the lungs is the very fine dust which floats in the air and can be inhaled deep into the lungs.

Dust in the workshop can be tackled in a three pronged approach:

1 - Remove it at the point of generation. This is the primary area that the HSE will insist on for all commercial enterprises. There are many extractors on the market which can be used to extract from as close to the point of generation as possible and take the dust and chips etc to a collection bag. It is best to exhaust this air to the outside as none of the collection systems can efficiently trap all of the fine dust. If the extractor exhaust is inside, the level of fine dust builds up in the workshop, in some cases this can happen fairly quickly.

2 - Filter the air in the workshop or continually replace it with fresh, uncontaminated air. As no extraction system can remove all the dust from the point of generation and most of us would be too lazy to keep readjusting the extraction hood to keep the extraction at its optimum, there will be some build up of dust in the air of the workshop. This build up can be reduced by a significant through flow of clean air, (although this can be quite cool in the winter), or the use of a re-circulating filtration system. These systems keep the level of respirable dust down but they operate as a back up to the main extraction by reducing the concentration in the workshop over a period of time.

3 - Personal Protective Equipment. The wearing of dust masks or filtered face masks removes the dust immediately before inhalation so preventing the dust from entering the lungs. These may be very efficient but are again a back up to the previous methods of reducing dust.

On a general note - filters are effective in reducing the exposure to dust but pretty much all of the filters used are depth filters. The greater the loading on this type of filter, the more particles it will let through, so the dustier the atmosphere, the more dust will get through. The greatest level of protection is given by using all the above methods of dust reduction.

Another way of reducing dust levels is to do wet sanding as this is the stage where the majority of dust is created. Various types of finishing oil can be used here but it is not suitable for all work.

It is also worth noting here that the levels of dust allowed by the HSE in workplaces are based on workplaces where an individual's exposure is 40 hours a week, 50 weeks a year.

I hope this is of some help."

To the optimist, the glass is half full. To the pessimist, the glass is half empty. To the engineer, the glass is twice as big as it needs to be.

Yasuhiro Satake & Co

AWGB Seminar 2007

You will have read, in issue no. 80 of *Revolutions*, of the Seminar committee's intention to bring the well respected Japanese turner Yasuhiro Satake over, to take pride of place as the highlight presenter at the 2007 Seminar in Loughborough. At the time of writing the previous piece it was uncertain as to whether or not we would be successful in our application for a grant to cover Yasuhiro's travelling costs, but despite this it was felt important to let members know of our intentions as soon as possible. I am pleased to say that our application has been granted and there is now no doubt that Yasuhiro Satake will be topping the bill between August 10th and 12th.

We are extremely grateful to the Sasakawa Foundation, whose remit is to supply grants to support the development of Japanese studies in the UK, for looking kindly upon our application, and also to Bill Tingey for his knowledgeable guidance through the application procedure.

Whilst Yasuhiro will definitely be the star of the show, there is no intention of letting him eclipse the other ten talented presenters who will be demonstrating their undoubted aptitude in a variety of differing aspects of Woodturning. Consequently I make no apology for reiterating here exactly who and what is on offer. You still have time to sign up for this extravaganza of woodturning delights, application forms are available via our website, www.woodturners.co.uk or from **Adrian Needham**, whose contact details can be found on page 3.

Bonnie Klein, USA - Bonnie is well known for her spinning-top boxes decorated with chatterwork and for the Klein Lathe and her Threading Jig.

Clay Foster, USA - Clay is a woodworker of 43 years standing and is particularly well known for his multi-axis hollow forms. He also uses some different methods to produce unusual surface decoration.

Michael Hosaluk, Canada - Probably one of the most diverse of turners, Mike's work covers everything from the most basic to the most outrageously artistic. A demonstration from Mike is always an enjoyable experience.

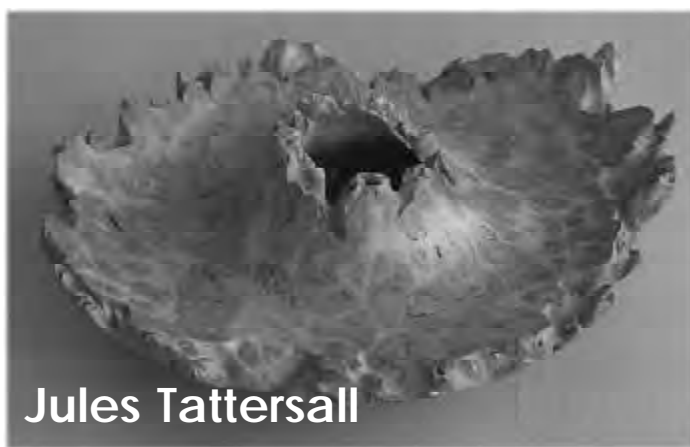


Petter Herud, Norway - Petter's specialities are off-centre turning and hand thread chasing as illustrated by his signature boxes with multi-facetted exterior surfaces.

Jean-Francois Escoulen, France - Like Mike Hosaluk, Jean-Francois is an old friend of AWGB seminars, notwithstanding that he always manages to bring something fresh to the party, and will undoubtedly not fail to disappoint this time around.

Stuart Mortimer, UK - Stuart is obviously well known to all of our members, but his innate desire to continually move his work forwards means that he always has something fresh and interesting to impart.

Robin Wood, UK - Probably the best known of the pole-lathe turners in this country, Robin has researched his craft thoroughly and is a fount of knowledge when it comes to history of woodturning. He is also pretty damn good at what he does, which makes for an interesting and exhilarating demonstration.



Jules Tattersall, UK - Jules is probably best known for the glorious pieces that he manages to resurrect from the most unpromising lumps of timber, gate posts, railway sleepers, etc. He was amongst the first turners in the UK to use various non-turning tools to apply decoration to his work.

Simon Hope, UK - Simon enjoys making and repairing Great Highland bagpipes. He is currently working with pewter casting to enhance his turnings.

Les Thorne, UK - Les is one of those turners who never seems to provide anything other than a well received demonstration. He enjoys the cut and thrust of audience participation and always has something worthwhile to impart to novice and experienced turners alike.

If woodturning means a lot to you, there is no way that you can afford to miss this year's seminar



Chairman's Report to the AGM - Tony Witham

This will definitely be my last job as Chairman and I appreciate you all being here. It is not an easy task deciding where to hold such meetings as our membership covers the whole of the country. I feel that by holding the AGM at this reasonably accessible location, not far from the M40 motorway, attendance does not become too arduous. My thanks to the Middlesex Branch for arranging this fine venue and for providing such a great lunch for those that attended the Branch meeting this morning.

Growth

Over the last twelve months we have seen the Association grow in terms of membership and Branches, we now have 50 branches plus 10 associated clubs. I feel this has been a most encouraging year.

Development Programme

The development programme has seen a steady flow of applicants for courses and as this is our Seminar year, there are a number of requests for Seminar sponsorship that will be considered in May.

The focal point this year has been on the training of youth as this is where the future of woodturning will be. Last year saw the training weekend that was held at Stuart Mortimer's workshop and was hailed as a success by everyone from students to tutors.

The coming year will see even more of these training days and weekends.

There is now closer relationship between the AWGB and the Worshipful Company of Turners on youth training and they are promising more funding for these events.

I would like to congratulate the Suffolk Mid Coastal Branch for once again taking up the initiative with local schools in Suffolk and organizing training days at the schools. I see this as the way to go, with Branches making use of local knowledge about schools in their area.

We are engaged in talks with the Prince's Trust to see if we can be of any help to the young people who are taking part in that scheme. Something that has come to light is the possibility of pointing these young people in the direction of local branches. So we would like the branches to assist in this by making these youngsters welcome, and perhaps one or two members may be able to become their mentors.

Thanks

I would like to single out and thank the rest of the members of your Executive Committee:-

Ray Key our president for all the help that he has given us throughout this Seminar year. It is down to his experience in the worldwide turning scene that we have acquired the presence of internationally renowned presenters, particularly Yasuhiro Satake. We would surely be struggling to arrange presenters for our seminar without his input.

Lionel Pringle has done a great job with Revolutions in the past year and I know he is always striving to

make it even better. I also thank Lionel in his role as vice chairman, especially as he had to stand in for me for a few weeks earlier in the year.

Treasurer Mike Morley has done splendid work over the last few years, and has always had a calm and positive comment on all matters. As you all know Mike stated last year that he would not be standing for re-election this year, and has been gradually handing over to Adrian Needham so as to ensure a smooth transition in this our seminar year. I know he will be sorely missed. David Buskell not only carries out the duties of secretary but also keeps all the Association's data up to date, which is, I feel, one of the most important and difficult jobs, as the database increases in size every year. It is by means of this data that everyone comes to rely on David having the information required, so it is of the utmost importance that branch secretaries and members remember to inform him of any changes.

Membership secretary Derek Phillips has a difficult job keeping all of our members' details correct and up to date. With more branches coming on board his workload continually increases. I would just like to add it would make Derek's work a little easier if members could print the information each time they send updates to Derek. Please note that although Derek will be moving sometime after the Seminar he has agreed to carry on as membership secretary so please be aware of his change of address.

Brian Partridge is not only our web master, but also a regional representative for the eastern region of the country. Brian is continually working to improve our web site and thereby keeping everyone informed. Our website is where you are able to access the most up to date information and Brian certainly strives to maintain the site to a high standard. The popular forum page is now fully operational again.

Adrian Needham is the regional representative for the southern region and has been understudying the treasurer so that there will be a smooth transition from Mike Morley, our present treasurer. This has been a great help as this is our seminar year and you may have already noticed that it is Adrian who is the contact for the seminar. As Adrian is taking on the role of treasurer he is standing down from the regional representative post.

Trade and business liaison officer Tony Walton works tirelessly organising the Association stand at the various shows during the year, exhibiting members' work and arranging manning of the clinic, also making sure that members' work is safely stored after the shows until the next time. Over the past year his workload has increased as we were invited to attend two new shows, one at Harrogate and the other at Glasgow, we are all grateful for his efforts.

Peter Hockley is not standing for re-election this year, and will be missed in his role as liaison between branches and the insurers, as well as keeping us informed of any health and safety matters that may arise. This year especially has seen Peter carry out a lot of work with health and safety for the young turners' training. I wish Peter all the best for the future.

Ray Tunstall is another committee member who has

two roles, one as development officer and the other as western regional representative. Ray has always carried out both of these roles to a high standard, even in times when his health was not a hundred percent. Ray has decided not to stand again for re-election and I wish him good luck in the future.

David Grainger, as the regional representative for the north has once again done a great job, as his area is so vast. He has been a great asset in reaching parts of Scotland. David is also responsible for the Wonders in Wood book sales as well as dealing with the video library.

Andy Coates in his first year as our PR officer has been dealing with all of the publicity for the seminar and the Association's activities in general. He has also been a great help in assisting Brian on the website forum.

Finally thanks go to those who are working behind the scenes. Reg Hawthorne, who has not just been shadowing Ray Key in the setting up of the seminar but also finding time to help at the young turners training weekend last August. Also Mike Donovan who has been shadowing Mike Dennis's role at the seminar. Also, my thanks go to Stuart Mortimer, Ron Caddy, Garry Rance, Les Thorne for their input at the youth training weekend and also to the two ladies that spent all weekend cooking. Not forgetting the Worshipful Company of Turners and all the traders who contributed to making this weekend a success.

In closing I would also like to give a big thanks to all those who have submitted articles for inclusion in Revolutions. Without the articles and projects we would not have a newsletter of any worth, so please keep them coming.

Minutes of the AGM

Great Kingshill Village Hall, Great Kingshill, Buckinghamshire. Sunday 1st April 2007, at 2.00pm

1 Apologies for absence had been received from Ray Key, David Grainger, Derek Phillips and Mike Collas.

2 The minutes of the AGM held at Daventry Community Centre, Daventry, on Sunday 2nd April 2006 were accepted by the meeting as being a true record, proposed by John Smith and seconded by Will Mailes.

3 Tony Witham, Honorary Chairman of the Association presented his annual report to the meeting and a copy of this is attached to these minutes. Mike Donovan proposed acceptance of the report and John Smith seconded, the proposal was accepted unanimously.

4 The Honorary Treasurer, Mike Morley, presented the accounts for the year 2006 to the meeting, a copy of which is attached to these minutes. He gave a brief resume of the methods of accounting used to arrive at the figures and an overall picture of the state of the Association's finances. These show an increase in

the surplus over 2005. Ralph Pooley proposed acceptance of the accounts and Mike Dennis seconded, they were accepted unanimously. The Honorary Treasurer asked that the meeting give authority to the Executive Committee so that they can, if thought necessary, raise the subscriptions for 2008. This was proposed by David Cheeseman, seconded by Lionel Pringle and unanimously approved.

5 As only one nomination per executive post had been received the following were duly elected:-

Chairman	Lionel Pringle
Vice Chairman	Chris Eagles
Treasurer	Adrian Needham
Secretary	David Buskell

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

7 Only one nomination per post had been received for the vacant Regional Representatives posts. Consequently Jack Townhill was elected to serve for the Western region, Mike Collas for the Southern region and David Grainger for the Northern region and Scotland.

8 General discussion.

a) Jack Townhill raised the issue of other roles on the Executive Committee such as Member Development and was advised that these would be dealt with by the new Executive Committee at a meeting immediately after the AGM.

b) Several members enquired as to Derek Phillips' future plans and were advised that no changes other than an address, were envisaged in the near future.

c) Gordon Cookson advised he had been part of a recent discussion as to whether woodturning was art or craft. He felt that galleries did not open often enough to allow potential purchasers to visit and suggested making contact with the Craft Council to further the cause of woodturning. Lionel Pringle replied that he agreed it would be possible to progress this but stressed that in the past it had been difficult to get the Craft Council to take an interest in woodturning. However, times and personnel change and the Executive Committee would look at this matter again. The "eco-friendly" approach was suggested as a way forward.

d) A member enquired about the level of Seminar bookings and was advised that 102 have been received to date.

e) Kent branch informed the meeting that they are part of an Annual Exhibition & Sale of Crafts held at The Friary in Aylesford in November and felt this would be a good opportunity for the AWGB to put a display on. The Executive Committee agreed to review this.

f) On behalf of the committee and members of the AWGB Tony Witham presented Mike Morley with life membership of the Association in recognition of his many years of hard work and dedication to the aims of the AWGB.

g) Ralph Pooley proposed a vote of thanks to the committee for their hard work on the Association's behalf.

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

AWGB Accounts 2006

Notes and Statement of Accounting Procedures

Basis of Accounting

The accounts have been prepared under the historical cost convention

Fixed Assets

Values for fixed assets owned and purchased by the association are presented under four categories:

1. Computers and Software
2. Exhibition and display equipment
3. Lathes and tools
4. Videos and Slides.

Values shown are current book values derived from historical cost less accumulated depreciation. Depreciation rates used are 25% per annum of original cost for computers and software and 15% for all other items. In 2006 the Association purchased additional jaws for the Axminster loan lathe.

An error was made in 2005 in the allocation of Software to the Exhibition and display category. This resulted in incorrect closing values being shown in the 2005 accounts. This allocation, plus the error resulting in differential depreciation rates has been corrected in this year's presentation.

Membership Subscriptions

Membership subscriptions are those relevant to year 2006 membership.

Bank Interest

Interest from the Association's deposit account is an integral part of the Association's operations. No interest is paid on the current account. The refund of tax paid is included in the figures which are relatively large due to the advance payments for the seminar held in the deposit account

Accruals

All known expenditure paid after 31/12/2006 that is correctly attributed to 2006 has been included in the financial statements.

Stock

Stock items comprise "Wonders in Wood", badges, and the CDs containing the archive of woodturning slides. The binders and the book, "Selling your Craft" were poor sellers and were written down to zero value in 2005. A similar approach has been taken for 2006 in respect of other items. Physical stock will be retained and continued to be offered for sale.

Prepayments

Prepayments comprise the purchase of Membership cards for 2007, and the payment of the insurance premiums to Ian W Wallace for 2007. Storage of equipment is prepaid until August 2007.

Taxation

The Association is, in principle, liable to Corporation Tax on the income arising from the temporary deposit of members' subscriptions. However, as the total is small the rate is zero.

Tax paid on the interest from the deposit account has been refunded and is shown within the interest entry.

Seminar 2007

Planning for the 2007 seminar has been proceeding in 2006 and expenditure has been incurred in travel, meetings and publicity. A deposit of £1000 has been paid to the University to confirm the contract.

Trade Creditors

Trade creditors comprise an Accountant's fee of £185, plus a further £61 not so far paid out on sales of tools made by the late Phil Reardon.

Charitable Donations

No donations were made during the year.

Competitions

The Worshipful Company of Turners held their competition in 2006 and the Association funded prizes for the section of the competition which was open to AWGB members

Development Fund

As there was no seminar in this year there is no income. Expenditure was made for a number of individual courses and funding was also provided for the Teenage Turners Training day held during the year.

Sales of tools made by the late Phil Reardon were made at the seminar and shows. A total of £226 has been sent to Sue Reardon which, we understand, will be used for woodturning development.

Financial Out-turn

The increase in subscriptions to £14 has returned the Association's activities to surplus rather than deficit. It is worth noting that almost all of this is due to change in subscription rather than increase in membership. Cost in the main areas have shown an overall increase partly due to real increases in activity in respect of the Harrogate exhibition, competition prizes and Branch grants.

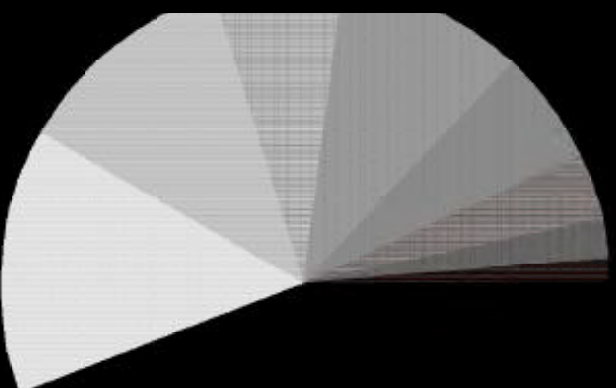
"Sign off"

This presentation is the 7th since I became AWGB Treasurer in 2000 and will be my last as I am stepping down at the 2007 AGM. I have enjoyed my time in the post particularly the good relationships with the Committee members who have become friends as well as colleagues and I am confident that the Association will be in good financial hands with the proposed new Treasurer. I look forward to remaining a member of the AWGB and its continuing good work in the interests of Woodturning.

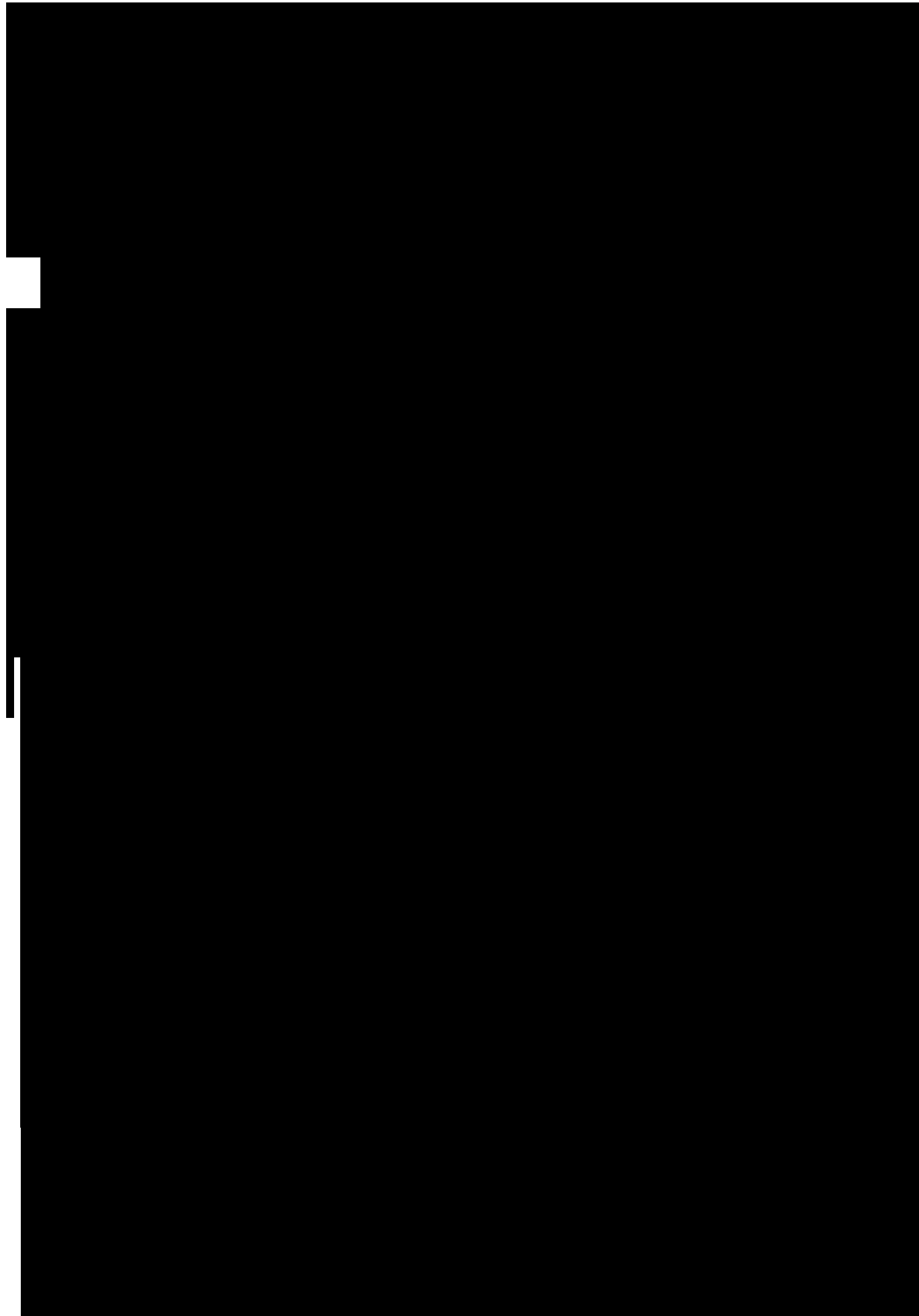
Thank you all.

Mike Morley
Hon. Treasurer AWGB

Breakdown of spend 2006



Corporate realty (200)
Research
Productivity
Insurance
Printing & copying
Exhibition equipment, computer, storage
ACCA and JDA equipment
Partnerships, insurance, financial
Travel, telephone
Depository, records, stock, website
Shelbyville, Harris, occupancy



How to Hollow

by Brian Partridge

It's time to try hollowing, but where to start? The number of different tools available for hollowing is mind blowing. Before you go spending lots of pennies it is worth having a go at a small hollow form with a simple and inexpensive tool. I will show in this article one or two of the many tools available. I will also show how to get some inexpensive practise before you launch into a full-blooded project. As I have said in previous articles, I get most of my kicks from trying new things and new techniques. I recommend experimentation whenever you have a few minutes to spare and have no pressing project in progress! Once you have mastered the basics then be a bit adventurous, try experimenting and maybe spend some money on one of the more expensive tools.

To make life easier there are a number of tricks that can be employed. To hollow from both ends is an option if your tools are not long enough; the bottom is then plugged with a similar piece of wood. You can split the form in two and rejoin after hollowing, but cover up the join with some form of decoration. To give better access put on a separate contrasting top. For a form with a tiny top then why not hollow from the bottom? There is no shame in using any of these tricks if it leads to a successful and pleasing object.

Woods – Almost any wood can be used, but when starting don't use expensive wood, find a nice piece of Beech or Sycamore branch. Remember that most hollow forms are turned end grain (that is with the grain

running parallel to the lathe bed). It is also easier if you start with wood that is not too dry.

Finishing – As this is more of an exercise than a finished project I will not spend much time on this subject. My preference for hollow forms is to use several coats of finishing oil that enhances the figure without making it look artificial.

Design - As far as design is concerned this is an area where it is worth looking at pictures of work by other turners, there are many examples in our publication "Wonders In Wood". Also a visit to one of the big garden centres will almost certainly have a range of china pots with a number of different shapes. There are many classic designs to be seen around the world, if you are in Italy you will see designs dating as far back as the Ancient Greeks. By all means let these inspire you to try various designs, but if you see a very unusual one made by another turner, it is not a good idea to pass this off as your design and make and sell lots of copies.

Tools used – I have picked four very different tools as examples. Each has its merits but whatever you do - **spend time finding out how to make the tool cut well before you venture into the depths of a hollow form and keep those tools sharp.**

Chucking – The project is started between centres and then, by means of a spigot, is mounted on a four jaw chuck.

Now to work. To show how to practise the cutting action before the tool disappears inside the wood, we start with small a piece of wood with a very open end mounted in the chuck. This is then followed by a simple project making a small hollow form from a piece of Sycamore branch. See the picture sequence.



The four tools used in this exercise.



The Sorby small hollowing tool with a little scraping cutter (this is a good tool to start with).



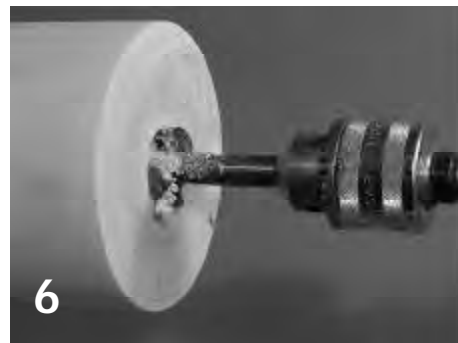
The woodcut tool with a cutting loop protected from being too aggressive with an adjustable hood.



The Melvyn Firmager two pronged scraping tip.



The Loop tool designed by Roy Child.



With a piece of end grain wood held in the chuck, drill a hole with a Forstner bit, this makes life easy by giving the tool a starting point



Try using the Sorby tool, picking up the cut from the inside and cutting to the outside to the required thickness. See how it cuts best and note that there is a twisting force that is partly resisted by the flat side of the tool stem.



Next we try the Woodcut, the tool rest height and the twist angle of the tool should be varied until a smooth cut is achieved. Note the satisfying swishing noise when the cutting action is going well. This is what you should hear when inside a hollow form. This tool is capable of giving a very good finish with no torn grain.



The Melvyn Firmager tool has two prongs, the top one is a bevel which can be rubbed on the wood, the tool is now rotated until the bottom prong starts to cut. One benefit is that it is possible to feel any unevenness in the shape with the top prong and then rotate to start the cut at that point to smooth it out.



The final tool is the Roy Child loop cutter which gives a very good finish on end grain when cutting, with the grain, from the centre to the outside. Beware this tool can bite but is well worth mastering as it can remove wood very quickly.



At this point it is worth trying the tool with the full length overhanging the tool rest. You will now find out why a long tool handle is almost essential for hollowing. Turning large hollow forms is a very physical activity.



Inspect the surface of the wood to see how good the cut was. This is the result of the Sorby scraping tip.



Mount the piece of branch between centres with any large bits sticking out removed first



If the wood is fairly even then start to smooth the surface with a large roughing gouge. Beware, if the wood is very uneven then initially use a bowl gouge. The tang of a roughing gouge is quite small and could break.



Form a spigot on one end ready to mount in the chuck. This should be of an appropriate diameter for the size of pot.



Square up the other end with a parting tool.



Now mount in the chuck with the tailstock brought up for extra safety. The outside shape is now cut. Take care not to cut too much from the bottom as this will weaken the wood at this point. The shape here can be finished after hollowing.



Use an appropriate size forstner bit to cut a hole in the end .



Run this hole to the final depth required. This will give a good starting edge for the hollowing tool and enable you to easily feel when the bottom of the pot is reached.



Once you are in about 50mm then it will help the learning process if you cut a slice out of the side of the pot on a bandsaw.



The big problem is how thick is the wall of the pot. In this case I have used a small pair of callipers. They indicate on the outside the thickness inside, for bigger pots much larger callipers are available but it is possible to make a suitable pair from wood. There are also devices using laser lamps which can be set up to shine on the outside so that wall thickness can be determined.



Leylandii can be used to great effect for larger pots. Don't let it get too dry before hollowing, the knots get very hard.



With the hollowing tool (in this example the Sorby tool) start to enlarge the hole to the size required.



With a good light shining on to the side it is now possible to see inside the pot while cutting. The shavings will now self clear (take care to protect your face and eyes). Continue to hollow, cutting from the centre to the outside looking at the cutting tip to start with. Once the tool is cutting well and you have got the action in your mind, look away whilst cutting and find out what it is like to cut inside a real hollow form.



Now is the right time to finish the shape at the bottom.



Spalted Beech will also make a nice decorative pot.



The inside will quickly fill with shavings these must be removed before they clog the tool. I use a compressor to blow out these shavings but a small rake may also be used.



The bottom of a pot is often difficult with the tool seeming to be almost uncontrollable. This view will enable you to see what is happening and overcome the problems. It will also enable you to see how well you are cutting and how smooth the inside is.



Here is the final pot after sanding and finishing. I hope you will find this approach helps to overcome the problems of hollowing.



This little pot was turned from Mulberry. A rare but pretty wood.

Have a good time inside your pot.

Our native trees -

Hawthorn

by Guy Ravine



Hawthorn (*Crataegus monogyna*) is a native British tree, arguably the most common tree of these isles since millions of miles of hedgerows are planted with it. With its foaming white or variegated blossoms it is a symbol of spring, " ... the risen cream of all the milkiness of May-time" as HE Bates has it. Its massed berries, or haws, are one of the few brightening features of drab autumn and winter landscapes.

Even when growing in a town, Hawthorn still has the feel of the wild, and many town Hawthorns will be survivors of hedges predating the town. The beauty of the tree in full flower with its powerful scent can only fail to affect the hardest hearts.

Always popular for hedging, since it is able to withstand the most vicious pruning and layering, and grow back to create a stock proof hedge. It is found throughout Europe, North Africa and Western Asia. Midland Hawthorn (*Crataegus laevigata*) is also a native British tree, growing more often in woods than the Common Hawthorn. Common Hawthorn is far more abundant in Britain than Midland Hawthorn. It is a pioneer species and is found mainly in open habitats, being intolerant of heavy shade.

Midland Hawthorn is usually found on heavy soils in southern and eastern England, as well as the Midlands and Wales. Scarce in the North, and in Ireland, it is often used in the form of cultivars, as an ornamental tree in streets, parks, gardens and collections. The two species hybridise freely with one another, especially in areas where the Midland Hawthorn grows in wood and copses, making it difficult to exactly identify each species.

Worldwide there are supposedly some 1,000 species of *crataegus*. In France it is known as L'épine noble and in Germany Hagedorn. Its old botanical name (*Crataegus Oxyacantha*) is derived from the Greek *kratos* meaning hardness (of the wood), *oxcus* (sharp) and *akantha* (a thorn). The German name Hagedorn, translated as Hedgethorn, suggests that from an early period Germans divided their land with hedges. The

word "haw" is also an old word for hedge. The folk name Whitethorn comes from the whiteness of its bark, and Quickthorn from it's growing as a "quick" or living hedge, which was used instead of the palings of dead wood.

The Hawthorn is known by many folk names such as: May, Mayblossom, May Bush, Mayflower, Quick, Thorn, Whitethorn, Haw, Hazels, Huath, Gazels, Halves, Hagthorn, Ladies' Meat, Bread and Cheese Tree and Tree of Chastity. The tree can reach a height of 40 feet (13 meters) and can live on to a great age, sometimes to over 400 years. Young trees have smooth light grey bark, which becomes grey to pinkish brown bark with dark fissures on older trees. The branches emerging from the trunk (smooth pale grey) look very different from the rugged trunk, looking as if they were another species grafted onto it. Small brown buds are arranged spirally along the twigs. The thorns are actually spine-tipped side branches and are of varying length. The leaves are bright dark glossy green on top and attached alternately. They vary in shape, with either 3, 5 or 7 lobes. On Common Hawthorn the lobes reach more than halfway to the midrib and are longer than they are wide (length from 1.5 to 3.5 cm) with tuft or hairs in vein-angles on the underside of the leaf. The leaves of the Midland Hawthorn are more rounded, wider than long (length from 1.5 cm to 5 cm), not nearly so deeply lobed and have tiny teeth all around. The tree comes into leaf towards the end of March/early April, when the fresh green leaf pushes out from the tiny buds. Hawthorn is at its most prominent in the landscape when it blossoms during the month of May, and the most popular of its many vernacular names is the May-tree. It is the only British plant that is named after the month in which it blooms. As 'Thorn' it is also the most common tree found in English place names, and the tree most frequently mentioned in Anglo-Saxon boundary charters. It has many associations with May Day festivities. Though the tree now flowers around the middle of the month, it flowered much nearer the beginning of the month, before the introduction of the Gregorian calendar in 1752.

The young shoots can be eaten, hence the name "Bread and Cheese". I am quite partial to them on their own, they have a pleasant nutty taste; and they can be used in a salad. Country folk often bulked out pies with young hawthorn leaves. The berries do not have much



taste, and a rather mealy texture, but some people eat them, and some make a liqueur –they are probably best left for the birds, for whom they are a useful food source when there is not much else about.

Ancient and Champion Trees.

The largest hawthorn that I have heard of is a pollard in Hatfield forest in Essex, being 16m tall (52ft), and 116cm in diameter (46"). There is a 15m (50ft) specimen in Walsall arboretum. Britain's most famous hawthorn is the Holy Thorn of Glastonbury. Legend has it that Joseph of Arimathea, (uncle of the Virgin Mary,) arrived at Wearyall hill overlooking Glastonbury Tor with a few disciples and two sacred vessels containing the blood and sweat of Jesus. He pushed his staff into the ground to signify the journey's end; it sprouted, and grew into a thorn tree. Though the original is obviously no longer there, one of its descendants still stands on the hill, and other offspring grown from cuttings and perpetuated over the centuries can be found around Glastonbury and elsewhere in England (including the well-known "Gilpin Thorn" in Houghton-le Spring. The "Holy Thorn" blooms twice a year, once in May and again around Christmas. A sprig from one of these Glastonbury thorns from outside St Johns Church is traditionally sent to the Queen, who is said to decorate her breakfast table with it on Christmas morning. Some people claim that just touching this tree has helped them in their quest for deeper spiritual understanding, and the leaves are used as a talisman.

Hethel Old Thorn.

This tree, growing in Norfolk, constitutes one of the smallest nature reserves in Britain, being only 0.025 hectares (0.06 acres). It is thought to be at least 700 years old, probably one of the oldest in Britain, and is first recorded in 1755 when its girth was measured as 9ft1¼ at 4 ft from the ground. The girth has now receded; this is normal in many veteran trees. There are other ancient spreading Hawthorns at Ducklington, Oxon., Maidenhead Thicket, and Knole Park in Kent.

The Argyll Wishing Tree.

This single, wind-blasted hawthorn in the wilds of Argyll is one of the few known 'wishing trees' in Scotland. Its whole surface area is crusted with coins that have been pressed into the bark by numerous superstitious travellers over the centuries, in the hope that their wishes will come true. This magical tree is a tangible connection with the ancient folklore and customs of Scotland, but is sadly no longer living. It has succumbed to old age and the harshness of its environment and now lies lifeless in its enclosure.

In Surrey grows the Chiddingfold Thorn. Not clearly connected with any historical or religious fact, this tree has been known and revered for centuries, having had a protective wall for hundreds of years.

At Salcombe Regis in Devon there has been a thorn tree at the head of the combe leading to the sea, since Saxon times. This is a boundary marker, (the present tree being a recent replacement) but is also thought to mark the site of pagan assemblies. The site

of Westminster Abbey was once called Thorney Island after the sacred stand of thorn trees there.

Folklore.

Thomas the Rhymer, the 13th century Scottish mystic and poet, once met the Faery Queen by a hawthorn bush from which a cuckoo was calling. She led him into the Faery Underworld for a short visit, but on returning to the mortal world he found he had been away for seven years. Tales of people being waylaid by faeries to places where time passes differently are common in Celtic mythology, and the hawthorn was one of, if not the, most likely trees to be inhabited or protected by faeries. There are many Faery Trees in Ireland, many of them Hawthorn. Irish faeries tend to be of a more sinister variety than the type that flit around Victorian illustrations, and these faery trees are thought best avoided!

A spring-time custom was to plait crowns of hawthorn blossoms and leave them for the angels or faeries that came at night. It was believed that if the faeries chose to dance around the crowns, blessings would be showered on those who had made them. Sprigs of hawthorn were attached to the cradle of a newborn baby to afford protection against illness and evil influences. If worn or carried it was said to give psychic protection, to lift the spirits and banish melancholy - but unlucky if brought indoors.



Although it was bad luck to cut Hawthorn for fear of offending the resident faeries, the sprigs and flowers were cut for use in May Day Celebrations, after which they were placed in the home to banish all evil influences. In Germanic folklore, hawthorn was a symbol of death and its wood used in funeral pyres. In ancient Greece, crowns of hawthorn blossoms were made for wedding couples, and a wedding party would carry burning torches of hawthorn. The Roman goddess Cardea, who presided over marriage and childbirth, was associated with the hawthorn and her festival was celebrated in May. In Italian iconography she is shown carrying a bough of hawthorn as a protective emblem.

The hawthorn is often referred to in verse by the phrase "by oak, ash, and thorn" (the "thorn" referring to that

of the hawthorn tree) and was used as a blessing during pagan ritual. In the past it was the practice to plant hawthorn around oak and ash tree groves in order to protect them from damage by storms or grazing cattle.

Country folk said that the smell of hawthorn blossom was just like the smell of the Great Plague in London. Scientists later discovered that the chemical trimethylamine is present in hawthorn blossom. This is one of the first chemicals formed in decaying animal tissue. In the past, when corpses would have been kept in the house for several days prior to burial, people would have been all too familiar with the smell of death, so it is no surprise that hawthorn blossom was unwelcome indoors. Woodland hawthorn blossom gives off much more of an unpleasant scent of death soon after it is cut, the flowers are usually fertilized by carrion insects, the aroma of decomposition attracts insects that lay their eggs in decaying animal matter. Others claim that the smell of hawthorn blossom is reminiscent of sex, but I will not pass comment on this! Hawthorn was once used to decorate May poles, and hawthorns were believed to be Witches who had transformed themselves into trees. Hawthorn is one of the sacred trees of Wicca/Witchcraft and is associated with the spring celebrations. The main spring celebration is that of May Day which honours the sun god Belenus. His festival, Beltane, commenced on the first day the hawthorn blossoms opened, but today it is now celebrated on the 1st of May.

In the 1980s the Folklore Society's survey of 'unlucky' plants revealed that 23% of the items referred to hawthorn, more than twice as many instances as the second most unlucky plant. Moses 'burning bush' is thought to have been another variety of hawthorn, the *Crateagus pyracantha*, a native of the Mediterranean area.

At the time of the Crusades, a knight setting out for the Holy Land would offer his lady a sprig of hawthorn, tied with a pink ribbon, as a token that he would 'live in hope'.

Hawthorn was supposedly used for Christ's crown of thorns. In Normandy, it is believed that lightning will not strike hawthorn (or a house protected by hawthorn) since lightning is the devil's work and will not strike the tree that touched the brow of Christ, a belief that is shared in Brittany, where the robin is also venerated because, it was when breaking off a thorn from the crown of Jesus that a little blood stained its breast.

Uses.

The timber is usually a pale cream colour, with many variations. It is easily distinguishable from Blackthorn, with which it often grows, as Blackthorn is a prunus species and resembles Cherry, showing far more colour – especially when wet. Formerly the timber, when of sufficient size, was used for making small articles, for handles, and was considered hard enough for engravers' blocks. Root wood was used for making boxes and combs. The wood has a fine grain and polishes well. It was prized as firewood as it burns very hot, but it was not cut often because of its

association with fairies. It used to be considered more desirable than Oak for oven-heating, and for charcoal manufacture. Charcoal made from it has been said to melt pig-iron without the aid of a blast.

I make a lot of replacement parts for antique furniture – legs, knobs and the like. It is often difficult to identify the wood that one is replacing, but on cheaper country made stained furniture, hawthorn is not uncommon. The leaves have been used as an adulterant for tea,

Medicinal Uses.

Hawthorn is said to be a very useful heart tonic and blood pressure regulator with no side effects, although botanist Roger Phillips claims it is poisonous. It is not a fast acting "medicine" however and it is said to be necessary to take small doses over a long period. Both the young shoots and berries can be used for this purpose.

Turning Characteristics.

Hawthorn works easily and well if you can obtain sound dry pieces of it. However, obtaining such pieces is far from easy. The tree tends not to be very large and the trunk is often faulted or fluted. It is also of nervous disposition and goes rotten very quickly – in the process of falling to the ground when felled I would say! Do not leave hawthorn lying outside as it will rot and spalt very quickly, and the spalting is not attractive, at least in my experience.

It wet it turns well and is a candidate for petal shaped end grain bowls, although I have never managed to make one of these from it, though I have managed to make some attractive natural edged wet turned bowls. My attempts to rough turn pieces for bowl blanks to dry out, were frustrated by the wood shrinking so much that the ovals I was left with could not be converted into circles.

Most of the wet hawthorn that I get I wet turn into cylinders about 2½ " in diameter, when dry it will have gone oval but will convert into 2" dowel. Larger cylinders tended to split during the drying process.

When you have got it dry Hawthorn can be used for almost any purpose. It is fairly hard and if not knotty, it is easy to turn. The downside is that it has a bland beige colour and indistinct grain; rarely having enough interest to be used for really exciting work. So it can perhaps be called a useful, rather than a desirable species. It is, however, my preferred wood for the coloured spinning tops that I make, as it has a fine texture and takes the colour extremely well.

For computer buffs

I thought some of you may appreciate some very useful free software that was introduced to me courtesy of the Irish Woodturners' Guild journal. The website you need to go to is www.faststone.org. I have found the photo resizer / renamer to be of particular use and benefit.



John Jacques

4th prize, enthusiast category



Hilary Gibbons

4th prize, enthusiast category



David Jackson

4th prize, prestige category



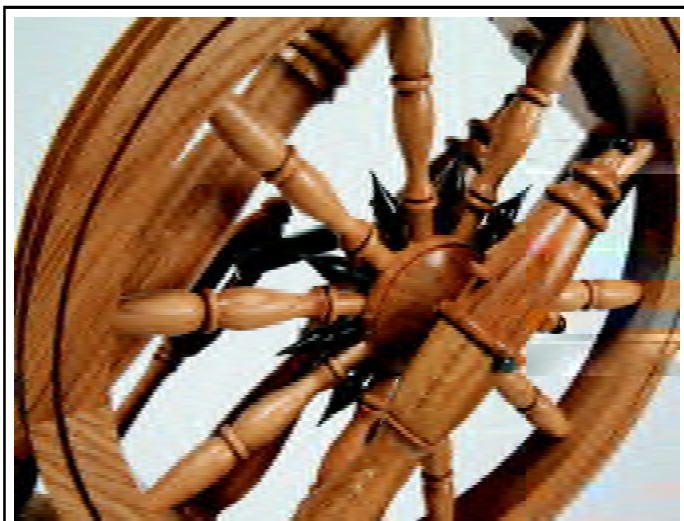
Howard Overton

1st prize,
enthusiast category



Eddie Morgan

2nd prize, enthusiast category



Members winning entries to the woodturning competition at Alexandra Palace. Photographs courtesy of Nick Hunton and Practical Woodworking.



Ally Pally 2007

A Turners Perspective from Will Mailes

Here we are again. The long awaited show of the year (as far as I'm concerned). For the shopper or just the looker, this year's event was an improvement. There was a bit more space, room to root around a bit, to sit and watch a masterclass or watch and listen to a demonstrator. I hope all the stall holders went home satisfied, after a long weekend of hard work, after all, without them we wouldn't have a show at all. Three cheers for the demonstrators and teachers as well. Most of them clearly have a good time, and it's difficult trying to get a word in edgewise sometimes - do they know everybody?

I'm from the Middlesex Woodturners Association, stationed on the AWGB stand, and am supposed to be manning the stand, talking to people about what we do, where we do it, and answering questions, (when I can), about the superb display of pieces from AWGB branches.

Along with the stands of the Register of Professional Turners, the Worshipful Company of Turners and the Society of Ornamental Turners we must be showing the cream of woodturning in this country. The Surrey Association with the Cheam Association, are showing the high quality of work that the ordinary member can achieve, including some wonderful pieces that couldn't be bettered. Brian Woolridge was demonstrating there, making interesting and very attractive tea light candle holders. As I'm watching he's developing the design, increasing the depth of the ogee, and shaving off the corners and then adding a ring or two with the skew. An interesting lesson in the evolution of design.

Les Thorne was demonstrating the hollowing of wet wood, to an almost transparent thinness, and he talked about how, under the influence of Nick Agar, he seems to be moving from the superb (my word) technician and tool user that he is, to some sort of artist. His pierced and coloured pieces in the AWGB and the Worshipful Company's exhibitions are surely in that category and I'll be very interested to see how his work develops.

Phil Irons deserves a mention not least for lending all those lovely VICMARC Lathes to several stands for demonstration. The Lathe on his stand was fitted with a vacuum chuck which VICMARC are producing.

Phil's hats of course are always of interest. Apparently they take about four days to make, and occasionally don't work, in that it's quite possible that the wood won't move as much as expected. The one he was wearing had a nice colouring around the bottom, done by colour transfer - something I hadn't heard of. Rubbing a dark piece of wood onto a light piece while spinning produces this really nice faded colouring. I'm sure it's not that simple and I will be having a go. I was interested in the groups of tiny holes symmetrically drilled in front, sides and back. I can only assume that Phil's brain overheats without them.



Mick Hanbury had a great stand. Two lathes for the use of beginners, with tuition. I saw several pairs of beginners having a go and all were enjoying themselves and learning the rudiments. Mick seemed to be patiently there with them when needed, with a nice balance of leaving them alone to practice, while keeping a surreptitious eye out. Unfortunately he always seemed too busy when I was around, so I didn't speak to him, but well done Mick for a great idea, and for furthering the cause.



Stuart King was present with his treadle lathe. When I found him he was showing a 10 year old how to turn flowers. His 'lathe-side manner' a mixture of respect, amusement, and kind generosity that is typical of the man. He says he likes the shows for the camaraderie and the sharing of techniques and interests. He certainly likes a good chat. He clearly likes variety, and at different times has made besom brooms, does pyrography, collects wooden artefacts of all sorts, travels abroad, particularly in Eastern Europe, to study the turners of other countries. He'll be off to Marrakesh to film pole lathe turners there and he's writing a book on the history of the pole lathe, and bodging, to be called "A Bodgers Eye View - a

historical perspective". Just for a change he makes and flies model aeroplanes.

What strikes me about all the demonstrators at the Exhibition is how competent they all are, how willing to talk and share their knowledge, even the shy ones if you get them going. I am very glad to have been again, and I'm sure that everyone who goes finds it a fascinating, almost intoxicating round of great variety. Those stands with loads and loads of small and large tools, jam packed higgledy-piggledy in rows, on tables, on the floor, some relevant, most not, and the joy of finding those things you've been wanting at a very good price.

A lot of us spend too much, or at least more than we meant to, but we go home contented after a good days rooting around, listening to experts about the things that we are most interested in, dreaming of tomorrow and the new things we'll try. Having been amongst so many people with similar interests, who, almost without exchanging information, understand each other and what it is to love to work with wood, to produce items that somehow express our individuality and our commonality at the same time. Roll on next year.

Nice to meet you at last

by David Buskell

The Scottish National Woodworking Exhibition has been running for 15 years and for a lot of that time, the AWGB has been represented by our good friends at Strathclyde Woodturners. This year, the AWGB received a direct invitation from the promoters, SK Promotions Ltd, to have our own stand. The Executive Committee were delighted to accept the invitation and planning of the logistics of getting the AWGB display material to Glasgow began.

Our Trade & Business Liaison Officer, Tony Walton, was responsible for the transportation of all our materials (items for display, publicity material etc) to Glasgow, and for liaising with the show organisers concerning space and any technical requirements. Tony also had to ensure the stand had equipment on it which we could use to demonstrate, so calls were made to organise the loan of a lathe.

The Regional Representative is responsible for ensuring there are adequate stewards for the stand and linking up with our local branches to make them aware of our presence. Dave Grainger works hard in doing this from his base in Cumbria.

You will have seen at the shows in 2006 that members of the EC attend to meet, greet and assist our members. We hope that they will continue to do so for the other shows we are booked at in 2007. Our next outing is to W.L.West's show in West Sussex on May 5th and 6th.

The Glasgow show was smaller than Harrogate but all stands were occupied. There was a busy, friendly atmosphere in the Hall and attendances over the two days I was present were good. The AWGB stand had

a continuous round of demonstrations from Tony Walton, Dave Grainger and Rocky Donnachie and included a brief demo from yours truly, when no-one was looking!

Whilst all this was going on, we were dealing with customer queries, giving advice, and selling "Wonders in Wood". When we said "When they are gone, there are no more", it is the truth! We also gave out the new Seminar postcards to promote interest in the event at Loughborough University. **Have you booked your place yet?** The stand had pieces from all the seminar presenters on display plus a wide selection of pieces from our members.

We had a large number of technical questions mainly on sharpening, plus "What do I do with six Jarrah railway sleepers?" and the usual queries asking about the right tools, lathes and even "How is lemonwood to carve and turn?" We had to refer the enquirer to Mark Baker's book for the answer to that one!

The Show had the usual range of suppliers present plus a good selection of local companies. Our stand was sited opposite The Bullwood Project (of which our member Isaac Curran is an active member). They were collecting for Red Nose Day by selling raffle tickets at £1 each, the prize being two very nice planks of Yew and Beech. They managed to raise £365.

I was impressed by the large number of our members who had travelled long distances to get to the show, many of whom stopped by the stand to say hello. As the title says, it was nice to meet you at last! Putting a face to the name in an e-mail or a telephone call helps, plus having the opportunity to get first hand knowledge of each member's and/or club's experiences and problems.

The geography of Scotland means that members have to travel greater distances, (up to 80 or so miles), to their nearest club, but from what I was told, are happy to do so.

The Strathclyde stand was very busy on the various times I stopped by to talk with Jim Pearson and his colleagues who had 3 lathes going, plus a display of goods.

Overall, we met a wide selection of our members and made some useful contacts with traders and organisations that we hope will be ongoing.

I hope the above, plus the selection of photographs on the back page give a snapshot of the events at the show and what the AWGB were doing there. Please check out the website for the dates of the other shows in 2007 which we are supporting. If you go along to any of them, please come up to the stand and say hello to whoever is there from the EC.

Thanks to everyone who helped on the stand and to SK Promotions for the invitation, we hope we will be invited back again next year!

Studies show that if a cat falls off the seventh floor of a building it has about thirty percent less chance of surviving than a cat that falls off the twentieth floor. It supposedly takes about eight floors for the cat to realize what is occurring, relax and correct itself.

Hollow Forms, Colouring & Texturing with Phil Irons

by Simon Barnard

I was recently fortunate enough to receive a grant from the AWGB to help towards the cost of a fascinating three days focused on hollow forms and their finishing with Phil Irons. I have been turning for approximately three years as a hobby and learned initially with a series of evening sessions at a local college. Then, like most, I joined a local club and have learnt much from watching the monthly demonstrators and listening to the 'show and tell' critique sessions. My first attempts at hollow forms were somewhat scary and although I had some success I felt there was a battle (which was evenly fought) between the timber and myself and soon realised there were techniques I must be lacking. As it turned out, I had got most things wrong. Kiln dried oak was a bad choice for a first attempt. Tools sharpened incorrectly did not help. Trying to get every last millimetre from the timber made life even more difficult. So, with support from the AWGB it was off to Phil Irons' workshop for some enlightenment.

On arriving at the workshop I was welcomed by Phil (and Billy the dog!). I had arranged my three day course and would share the first day with another student who wanted to do a 1-day session focusing on large platters/shallow bowls. Phil said that he does not normally mix courses but whilst things were a little slower getting going in the morning, I had the bonus of picking up several tips which will improve my bowls and platters as a result, so I think it was a worthwhile compromise. Phil has a well equipped workshop divided into two main areas. The first was mainly given over to holding the Vicmarc Lathes Phil imports that were waiting to be delivered/collected. This area also contained the bandsaw etc. for timber preparation. The second, main area, was the workshop itself. This had three short-bed Vicmarc 300 series lathes (one up on blocks for Phil!!), all equipped with remote start/stop and local dust extraction. The dust extractor and air compressor were located in a next door room so both air and extraction



Hollow form number one, coloured!

were quiet to use. The workshop was well equipped with most of the Vicmarc tools and toys together with the Woodcut hollowing tools and gouges and a good selection of general tooling.

The first thing we did on the course was to examine and discuss the way in which the tools I had brought from home had been prepared. Following this discussion, we re-profiled some of the tools (my bowl gouges were very 'pointy' with thin, and therefore weak, edges) and got ready to mount some timber. Following reviewing our options for mounting whilst hollowing, (the pros and cons of faceplate, faceplate ring, spigot and expansion chucking, was covered), a piece of field maple was mounted between centres in preparation for initial shaping.

This is where my first key learning occurred. I had sharpened (poorly) my bowl gouge into a long grind mainly because that is what I saw professionals using, and then proceeded to use it as a normal bowl gouge. Phil demonstrated the correct technique for the use of this gouge and I practiced roughing cuts to get the log into the round, and then both pull and push cuts during initial shaping. We had decided that as the log had plenty of length, we would mount it on a faceplate to reduce overhang to a minimum and therefore I was to allow for this in the shaping. This took a change in mental approach as like (most?) amateur/hobby turners I try to extract every last inch from a piece of timber. Leaving several inches knowing they would be scrap did not come easily. However, the form was shaped between centres and removed and a faceplate fitted. Note – a key tip here was to ensure parallel shafted screws are used as these give a much more secure grip in end grain. On remounting it was time to refine the form and use was made of a shear cutter to remove any gouge marks and make the final refinements to the shape. Again, another tip was to remove the faceplate from the lathe and look at the form in the correct orientation. It was amazing how different turning the piece the right way up made it look, and allowed more confidence in the shaping process.

It was now time to start some hollowing! I had brought some hollowing tools I have (Kelton ½", Woodcut and Exocet). Phil also had additional tools to try. I decided to spend the first day trying as many tools as possible (out of interest as much as anything else) and then settle back onto my own tools for the remaining two days so I had skills to use as soon as I got home, without a large investment. Of the tools I used I particularly liked using the 'Trend Bosch' tool allied with the Vicmarc hollowing tool guide. This was one of the 'small tip scraping', dog tooth style tools but with a bit of practice it gave a good even finish. The first form was reasonably open so I could see what the tools were doing as I experimented with each one. The day finished with the hollowing being completed and the vessel buried in a pile of shavings ready for completion the following day.

Day two started with a trip to the timber yard. What a turner's paradise! The purpose of the trip was twofold: to be instructed and gain experience in recognising timber in the felled log form; the second purpose was



Checking the design of hollow form number two

to, with the aid of chainsaw and van, get timber to turn for the remainder of the course. There was a great variety of native timbers on site including ash, beech, yew, scamore, monkey puzzle, lime, oak, maple, and acacia. We came back with a wide selection (some of which went straight into my boot to take with me for homework – thanks again Phil!) and certainly plenty to keep me going over the remaining couple of days. The vessel from day one was dug out of the shavings and re-mounted ready for colouring. Spirit dyes (Chestnut) were used, sanding back in-between each colour and working through the grits. Phil's keen eye kept me in check and really showed how much care the professionals take in the sanding and finishing process – something which I for one, as an amateur, perhaps did not give enough attention, and have tended to rush through in the past.

My second piece was to be a vase with a narrower opening and with the greatest diameter approximately a third from the base. This shape involves less under-cutting but gets one used to turning through a narrow opening. I followed the same process as for the first with initial shaping done between centres, followed by faceplate mounting and final shaping. I was ready to hollow. An interesting test when shaping these 'fat' hollow vessels was to view them both the right-way up and up-side down. Phil suggested that they should look 'right' and balanced both ways. This seemed to work and perhaps has its routes in Fibernachi numbers and the golden ratio.

During the shaping of this vessel we had quite a lot of discussion on the general concepts of form, illustrated with several pieces that were around the workshop. I used my hollowing tools (mainly the Woodcut tool) to hollow this vessel which, after some instruction, I found to be reasonably achievable although it will take a little practice to reach the standard I would like, as I

tended to leave some small ridges which needed to be removed with an internal shear scraping tip. I finished around 50% of the hollowing operation before it was time to finish for the evening so the piece was wrapped in cling-film to prevent it drying and moving overnight.

So, the third and final day. Phil gave me a couple of options for the day. The first was work on the second vessel and take it through to completion; the other option was to complete the hollowing of the second and leave it to colour and finish at home and to get on to a third piece. I went for the second option so the first part of the morning was spent completing the hollowing of the second vessel.

Once completed (and over a bacon buttie delivered to the workshop by a local sandwich company – very welcome) we went through a selection of photos of pieces from various international shows and turners. This was a real eye opener, particularly in the area of additional decoration/enhancement once the turning is completed. The US turners seemed particularly keen to use decoration and European turners are also making use of the techniques although perhaps more sparingly. One thing is certain – the review has armed me with more ideas than I will have time to experiment with in the short term!

Following coffee and the review, I took vessel 2 off the lathe and started vessel 3 - a beech form, this time with the greatest diameter a third from the top. Again the same process was used with initial shaping between centres, faceplate mounting and then refining the shape. Once the shape was completed, we then went through some surface decoration options. Phil demonstrated some carving techniques with an Axminster (other makes are available... .) powered carver with flexicut tips which he recommended. Using this combination and various tips it was possible to achieve both small and precise lines and detail as well as general surface carving. When combined, this



The third form with a textured finish

allowed one to decorate a vessel with feature panels which were very well defined and created an effective overall appearance. The other option Phil demonstrated, and I chose for my third vessel, was the use of the mini-arbortech carving wheel. This was used on the piece while rotating and left a surprisingly clean cut textured finish. With time ticking on, I cleaned up the base and top of the vessel to define the textured area and then wrapped it in cling-film, and removed it from the lathe to hollow and finish at home later. Back to vessel one. We remounted this in a large 'cup chuck' with the tailstock holding it in place to turn off and finish the base. The 'cup chuck' was essentially a laminated MDF cylinder approx 8" in diameter with a cone turned out of the centre and lined with neoprene. This would therefore accommodate any size vessel for re-turning. The vessel was aligned, using the toolrest as a sighting aid to get it running true, and the foot removed. A soft loose mop, mounted in the chuck jaws, was then used to buff the piece to a shine.

So, with the turning done and the workshop cleared up, what have I gained from the course? Well, quite a lot I think. I have prepared tools; learned and practised several new tool techniques including the proper use of a long ground bowl gouge and the correct use of several hollowing tools. I have also learned a technique for colouring and texturing pieces of work and also how to recognise timber varieties in log form. Of equal importance to the practical skills, I have learned a great deal about the design of hollow forms in particular, but also to look at turned pieces with an eye for the design as well as the turning skill. All in all, an excellent three days and a course I will always remember and use in whichever direction my turning takes me. Thank you to Phil for the course and to the AWGB for supporting my attendance.



Phil finding some suitable wood to work with

What is the difference between mechanical engineers and civil engineers?
Mechanical engineers build weapons and civil engineers build targets

Turning wood into art

by Gordon Cookson

I hope this piece will encourage you to think about your turning from the viewpoint of potential buyers/collectors.

During my visit to *Collect* at the Victoria and Albert Museum in February, I was very fortunate to be invited to a conversation with Arthur and Jane Mason, probably the largest collectors of woodturning in the world, Liam Flynn, the well-known Irish turner and Emma Crichton-Miller, the critic, to discuss the classification of turned and carved wood as fine art. The Masons got into woodturning by accident in 1986 when they couldn't find a parking place where they wanted in New York. As they were about to leave a different gallery that they had visited, they were encouraged to view the Jacobsen collection of turning. They were so excited that they bought several pieces and, as the saying goes, "the rest is history".

By 1999 their collection had grown considerably. As part of their aim of popularising woodturning as an art form and encouraging others to collect, they gave more than 100 pieces to the Mint Museum of Craft and Design in Charlotte, North Carolina. As they say, and Liam agreed, that rightly or wrongly, having woodturning in a museum validates the work.

This collection is now touring the USA and maybe it will go global. A superb book called *Turning Wood into Art* was produced by the Mint Museum.

Arthur and Jane have to agree on their purchases. He usually agrees with her choices but she disagrees more often! They buy what they like regardless of whether the turner is well-known or not and one from each series from the turners that they have particularly supported. For instance, they discovered Binh Pho at the Philadelphia symposium before he was well-known (other collectors soon followed).

To start with, Arthur went for the look of the wood and Jane for the form. Gradually they have come to appreciate the more sculptural, heavily-worked and decorative pieces which are now the rage in the USA. Penrose Halson, Master of the Worshipful Company of Turners, said that decorative work was the particular interest of female turners in the UK seeking bursaries from the company.

The Masons look for respect for the material, the pieces must fly rather than sit and they must enjoy looking at the pieces and/or touching them. When their visitors ask "What do you do with the pieces, who dusts them and what are they for?" Arthur and Jane either let the comments go or start a conversation on the following lines. As with a painting or another piece of art, they encourage people to enjoy looking at and/or touching the pieces and discover their emotional reactions.

Jane likened her reaction to new pieces to the five steps of meeting new people. First step 'Wonderful'; second step 'Shallow'; steps three and four 'Even Worse' and step five 'So What?' However, if the

second time she looks at a piece it is still wonderful and then she starts dreaming about it – she knows it is time to buy! The piece will have presence and excitement and she will continue to like it.

Arthur on the other hand reckons it takes him ten seconds to fall in love with a new piece and he usually stays in love with it.

The pieces must have a soul. They thoroughly recommend not only learning techniques at seminars but also going to sessions on design. (Are you reading the series of articles by Derek Hayes on design in *Revolutions* numbers 78 and 80 so far?).

The style of woodturning often reflects the interests of the maker. For example, looking at the great Moulthrop family of turners; grandfather Ed was an architect and his designs/forms can be any size. Son Philip was a photographer and lawyer. His pieces have a very deep colour or are wonderfully and carefully constructed mosaics of cut branches and resin. Grandson Matt adored his grandfather, who would feel the pieces even when he went blind and couldn't turn, he could feel where there was a problem with the shape and tell Matt how to correct it.

In the USA there is a close relationship between collectors and turners and they stay in each others homes. The collectors do influence what the makers produce because they want to sell their work. However, this can sometimes stop makers moving on. Liam said that initially he was influenced by others but now he concentrates on the form of the vessels with his trademark double rims. He adds careful hand-carved fluting to the wet oak which is about the only wood available in his part of Ireland. He usually uses acetic acid (vinegar) and iron filings to react with the tannin in the oak to turn it black. Or he fumes it with very dangerous high strength ammonia to make the wood go an attractive brown.

He joked that often people did not realise he uses wet wood, because he uses 'stable' wet wood. This is usually predictable in the way his forms/vases go slightly oval. Jane pointed out that wet woods turned thinly will do what the wood wants compared with dry wood, where you make the shape you want.

Liam said there had been much discussion on this side of the Atlantic as to whether woodturning was art or craft. In Ireland it was easier for woodturners to become known because of the smaller population. Turned pieces were in offices and were often given as diplomatic gifts.

The problem of not having the years of language to describe woodturning compared with paintings and sculpture was considered a hindrance to turning being accepted as fine art.

Sarah Myerscough from the gallery, where the discussion was held, said there had been an increasing interest, by local businesses in the West End of London, and from interior decorators in woodturning. From British and Irish turners' viewpoint, it is a great pity they are in the distinct minority in the gallery's annual February exhibition to coincide with *Collect* at the V&A.

It is very unfortunate that there are so few gallery-

standard exhibitions of woodturning in this country open for more than two or three days for potential collectors, interior designers, museum staff and the public to see. The Rufford Craft Centre had an exciting exhibition of British woodturning in 2005, which was very well attended (see *Woodturning* magazine, No. 157). However, its previous inspiring turning exhibition, including many of the great American turners, was back in 1990.

Various people thought that the Crafts Council should take an active role in promoting woodturning. I thought afterwards, how about a free stand, or one at much reduced cost, for the Register of Professional Turners and the AWGB at *Collect* and *Origin* at Somerset House, London, in October. Maybe publicise the International Woodworking Exhibition at Alexandra Palace in the programme of events that coincide with *Collect*.

I mentioned to Brian and Hana Smouha, the British collectors who sponsored the discussion and gallery exhibition, and Sarah Myerscough that perhaps they might publicise the exhibition to British turners. I said that while they probably couldn't afford to buy any pieces, they would love to see them, especially as the Alexandra Palace show is on during the exhibition's run. They kindly agreed to consider the idea.

So how do you and others feel when you see the form/shape and touch of your work? Is there respect for the wood used and have you made the most of what is available to you? Does it sit or fly, has it soul, do you love it and continue to do so, does it reflect your character and interests and is it recognisably your style of work? Do you want to determine what you make by using dry wood or let wet wood decide as it dries? And who are your pieces going to appeal to?

In other words, there is more to selling a piece than the quality of the techniques of making and finishing it!

My thanks to Cheam Woodturners Association, for their help in bringing this article to publication.

For more information:

Collect

A great place to enjoy superb international craftsmanship, or is it artistry?

www.craftscouncil.org.uk/collect or 020 7806 2512.

Origin

A great place to enjoy top British craftsmanship for two weeks in October. This has replaced the old two-week show at Chelsea Old Town Hall.

www.craftscouncil.org.uk or 020 7278 7700.

Sarah Myerscough Gallery

www.sarahmyerscough.com or 020 7495 0069.

Rufford Craft Centre

Newark, Nottinghamshire - well known for its pottery courses and exhibitions,

www.ruffordcraftcentre.org.uk or 01623 821 315.

Normal people believe that if it isn't broke, don't fix it. Engineers believe that if it isn't broke, it doesn't have enough features yet.

WOODTURNING – USING DESIGN TO EFFECT

by Derek Hayes

So far the forms we have been considering have been based on the hemisphere and have lacked the stability of a flat base. Not only stability, but elegance is also introduced to the overall character of a bowl with the addition of a simple foot. A bowl without a foot, or other means of raising it, is more likely to convey dependability than elegance.

At its simplest, the foot can be seen simply as an add-on to the bowl. An example would be a round-bottomed vessel resting in a separate, doughnut-shaped piece - in itself a strong design statement and possibly because of this, rarely seen.

More conventionally the foot is created either to flow into the bowl, so that they become one, or a deliberate attempt is made at producing a visible junction; see Figs 1 and 2. In both of these cases, the foot has the effect of lifting, both literally and artistically, the main body of the vessel.

Fig 1

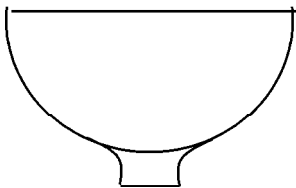
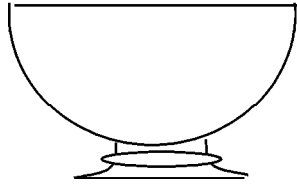


Fig 2



Continuing with the basic hemisphere model, we can play around with the foot or base, using a simple cylinder, by varying its diameter.

Fig 3 Contained

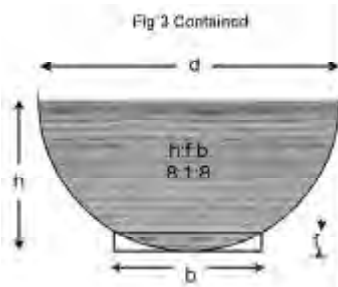


Fig 4 Contained

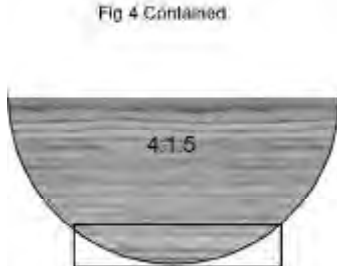
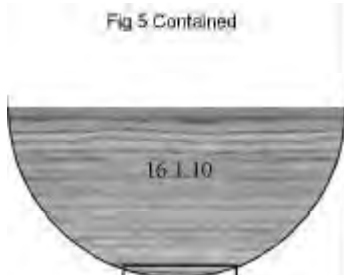


Fig 5 Contained



Let's consider the bowl with a proportion of it contained within the base, See Figs 3, 4 and 5. In each of these cases it is almost possible to maintain and contain the maximum volume offered by the hemisphere at the same time as providing a firm

support through a cylindrical foot. I have called these bowls "contained" simply to differentiate them from their smaller-capacity relations, produced when the virtual bottom of their bowls is "outside" the base as in Figs 6, 7, 8 and 9 and called "internal".

A brief inspection of the forms (3-9) quickly suggests that we have several "degrees of freedom" in designing with a foot, viz the height of the bowl (including the foot) h , the height of the foot f and the diameter of the foot b (see Fig 3).

Generally writers commentating on foot design often refer to what I would call, the three bears approach to size: that is, too narrow, too wide or just right. The "just right" is usually given to be approximately $1/3^{\text{rd}}$ of d (the diameter). I would like to suggest that this is a trifle simplistic and that it would be useful to investigate the relationship between h , f and b .

Fig 6 Internal



Fig 7 Internal



Fig 8 Internal

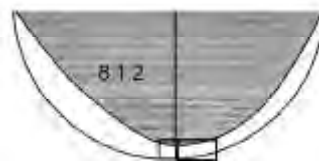


Fig 9 Internal



It would be rather nice if the h , f , b ratio produced the elusive, universally attractive bowl. Unlikely, but worthwhile considering nonetheless. As before, a simplistic use of golden proportion might suggest the ratio of $f:b$ should be 1:1.6. In practice, this would produce either a very tall foot or a very narrow base, both of which effectively excludes our standard "contained" hemisphere. The same argument would produce similar problems with the ratio of $h:f$ producing either a very shallow bowl or a very tall foot. So, once again the simplistic use of the golden ratio does not lend itself readily to its application in this situation.

What does appear to be generally accepted is that round bowls with relatively small bases are seen as attractive to the majority of observers. This is especially true with open forms, where the silhouette curves out upwards ("positive") like an opening flower.

Plants are like this, pushing up through the earth, continually developing upwards and outwards (Bert Marsh, Woodturner, GMC 1995, p 22).

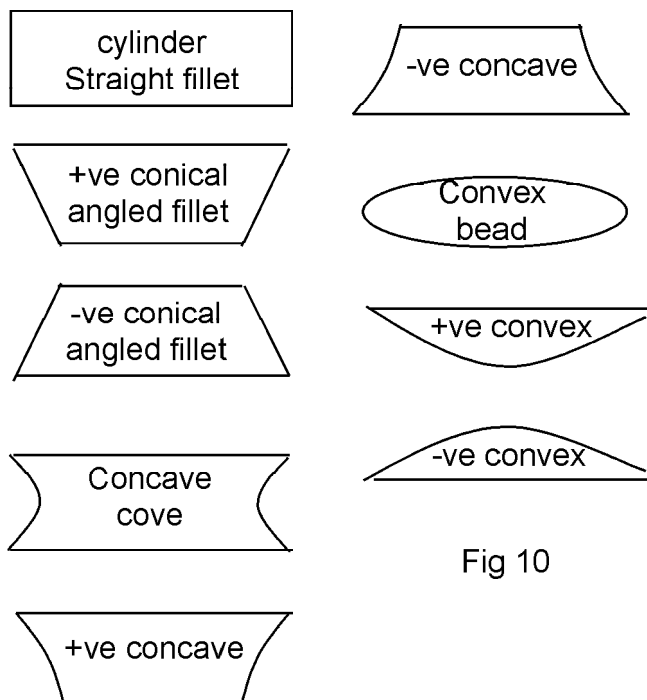


Fig 10

Such a design relies on a diminutive base, integral to the main form, hiding the way in which it makes contact with the bottom of the bowl. So we need to consider not only the dimension of the foot but also how it merges with the bowl.

The foot may present itself as a change in direction either positively (outwards) or negatively (inwards) or simply flow into the bowl forming a more integrated whole. Fig 10 shows some of the many variations possible. Any of these can be compounded giving further options such as the negative concave (fillet) with a bead (convex) half way shown in Fig 2. It would be a useful exercise to try hybrids of shapes on a practice spindle to see which appeal the most and while you're at it get more proficient with the skew and gouge.

For this "degree of freedom" we have concentrated on the foot almost separately from the bowl without the complication of changing the curve at the same time.

Consideration needs to be given to the different results obtained when an identical foot is used on a "contained" and a similar sized "internal" form. You may like to play around with Figs 3-9 changing the shape of the foot and see the dramatic differences produced.

Woodturning from a Wheelchair

By Jimmy Jackson

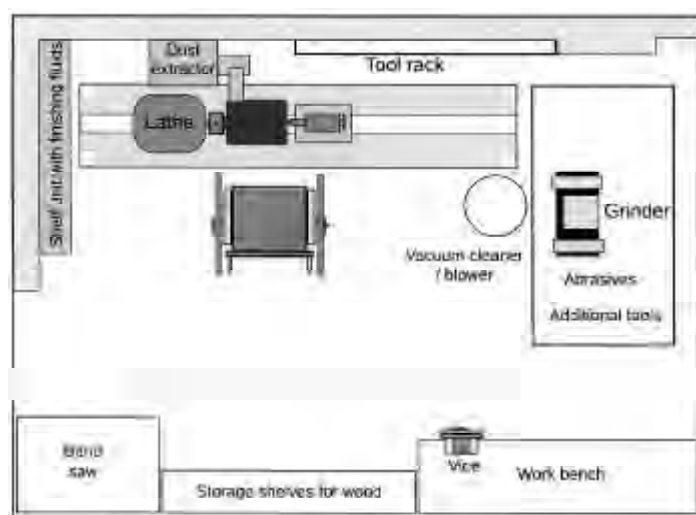
Introduction

I am a member (currently chairman) of West Cumbria Woodturners. In 1997, I fell off a ladder and broke my back, which left me paraplegic and confined to a wheelchair. I spent 7 months in the spinal unit at Hexham Hospital where part of my rehabilitation was learning the art of woodturning. I

really enjoyed this. When I was discharged I was loaned a lathe and, from then on, I was completely addicted. This article provides advice and hopefully encouragement, for both potential, and experienced, wheelchair woodturners.

Equipment guide

There are certain considerations when deciding what turning equipment to buy. These are mainly based upon the requirements of the individual and are generally based upon making tools and work areas easier to access. The layout of my workshop is optimised for this purpose and is shown in the photograph and schematic plan.



Lathe

There is a large variety of lathes on the market. I have looked at many of the commercially available lathes which would best suit the requirements of a wheelchair user. The key points to look for include :

1/ The head stock must be able to move along the lathe-bed. This allows the front wheelchair wheels to move freely and to bring the headstock to a more central position, providing easy access.

2/ The height from floor level to the underside of the lathe-bed should allow the turners legs to move freely underneath. I had my lathe legs altered to fit my requirements.

3/ The thickness of the bed is important. If the bed is too thick this makes the working height too high.

4/ If the working distance between bed height and drive centre is too great, the working height is also too high.

5/ Finally, electronically controlled, variable speed lathes are the best choice to avoid having to regularly change drive belts from a seated position.

Band Saw

When I bought my two-wheeled band saw, I made sure I bought one with legs that could be adjusted to a suitable working height. This saw is within easy reach of the lathe, work bench and wood storage shelves.

Tools and sharpening

As with all woodturning, it is important to keep tools in good condition and sharpened. Being in a wheelchair, extra consideration has to be given to the placement of both tools and grinding / sharpening equipment.

Tools should be readily available. I have a single rack with all of the necessary tools within easy reach. This rack is placed behind and over the tailstock in order to avoid contact with the headstock and rotating machinery whilst reaching for different tools.

To allow regular sharpening of these tools, a small bench is set up next to the lathe with a grinder and other sharpening tools at the correct height to allow easy access.

Additional equipment

During the woodturning process, it is inevitable that items will drop onto the floor just out of reach. It is very useful to have a "helping hand" or extended gripping tool nearby for those pieces of sandpaper, screws, chuck keys etc. which will at some point end up on the floor of the workshop.

Once the turning is completed, you will usually find yourself, and the wheelchair, covered in wood shavings and dust. In order to clean off after a session, a reversible vacuum (allowing suction and air blow) cleaner is extremely useful to clean off your clothes and wheelchair. This piece of equipment is also invaluable for cleaning lathe components such as chucks, headstock and lathe bed to keep things working smoothly.

Health and safety

Dust extraction

All sanding generates dust, but working at a lower height, you are closer to the source of the dust. This can be particularly difficult when working on some exotic hardwoods and spalted timbers. It is therefore important to use appropriate dust extraction and personal protective equipment. Depending upon the amount of dust being generated I use a full face mask with inbuilt extraction, or a personal dust mask. In addition, a localised dust extraction unit takes dust directly away from the job, and a ceiling mounted HEPA filtration unit constantly cleans the workshop air.

Face protection

As with any woodturning, it is important to have full face protection at all times. When in a wheelchair, it is even more important as you are closer to the turning level and more wood shavings are generated at face height (as opposed to chest height for a standing turner). As a minimum, safety goggles should be used, but a full polycarbonate face visor works much better. Correct wheelchair use during turning

In addition to conventional safety, someone turning in a wheelchair has to be aware of their position, and must be stable at all times to avoid unwanted wheelchair movement and contact with moving machine parts. Always make sure the wheelchair brakes are on at all times when turning. This allows any pulling / pushing movements associated with the tool cutting to be carried out effectively during turning.

Woodturning approach

Being in a wheelchair makes it difficult to look down on your work. To get around this problem, I have a plumb line and a horizontal line marked on the wall behind my lathe at head height. I use these marks when putting blanks onto the lathe ready to turn between centres, wet turning and rough turning larger

pieces of wood. If you need to move the headstock back along the bed, place a piece of wood in the chuck, bring the tailstock up to the wood and lock it into position. Unlock the headstock and wind the tailstock. This will push the position of the headstock back to where you need it.

When turning hollow forms, instead of moving your feet and body position to turn out the inside of the form, remove the internal wood using an extended hollow form tool, and using body position, lean forwards and backwards with the tool resting on your shoulder and tool rest in the wheelchair, to achieve the same result.

Closing comments

For any procedure carried out by a standing woodturner, there is an alternative for someone turning from a wheelchair. You just have to be inventive to find a way which suits you.

I hope this article encourages any other would-be woodturners to persevere. Remember "anything is possible". All that is required is a little patience and hopefully this will lead to many hours of pleasure. If you would like any more information, please feel free to contact me on +44(0)1900 813639 or by e-mail at Jimmy@turning.wanadoo.co.uk.

Editors note

This article is obviously aimed at those confined to a wheelchair, but I can't help thinking that a lot of the information may be useful to those who find standing for long periods difficult, and who have wondered if it is possible to turn whilst seated.



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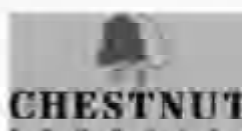
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Workshop machining - especially power sanding on a lathe - can produce very high levels of wood dust and debris, but it is the particles you can't see (under 5 microns) which pose the greatest danger to your health.

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.

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GV286

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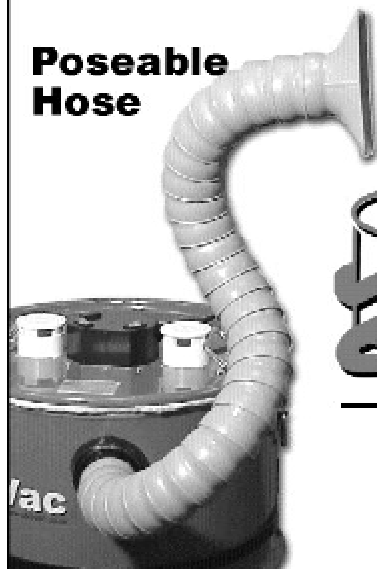
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NEW Diamond Coated Grinding Wheel **£ 150.00**

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The Extended Tool Rest - tried and tested by both Jimmy Clowes and Phil Irons - a great tool for the accomplished turner and beginner alike.

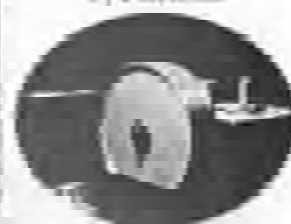
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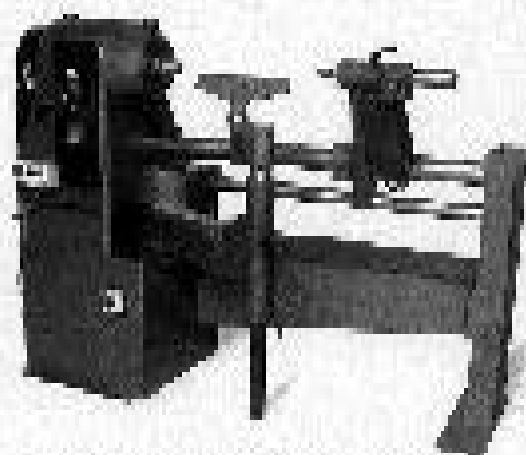
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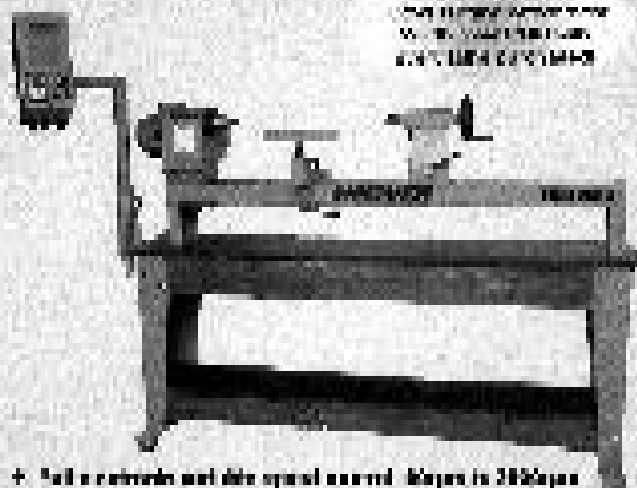
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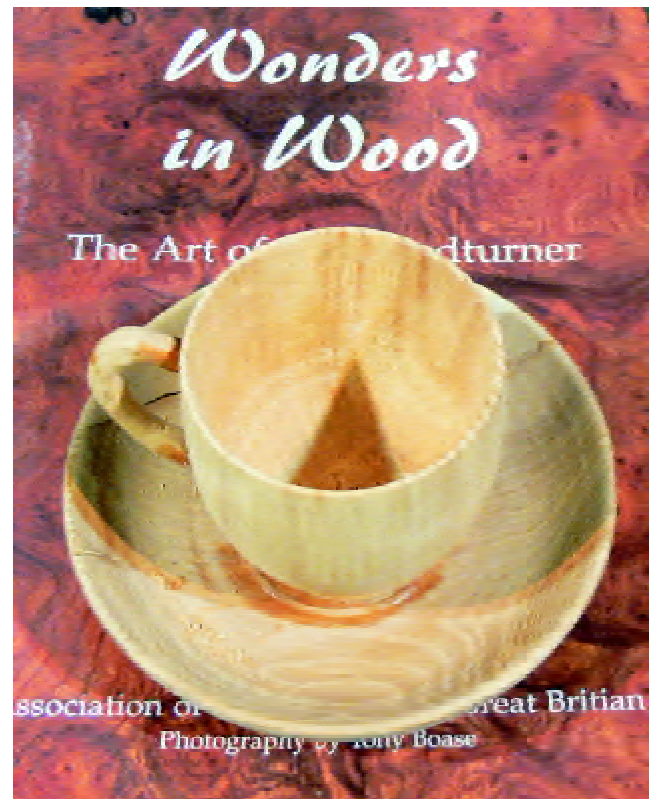
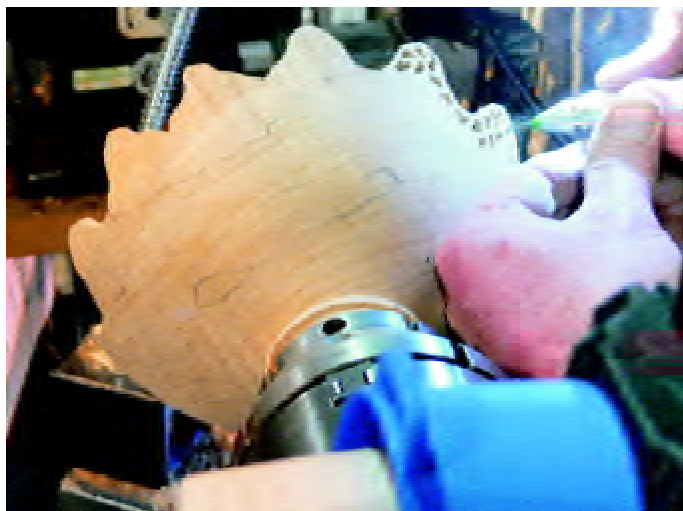
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Photographs courtesy of David Buskell



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