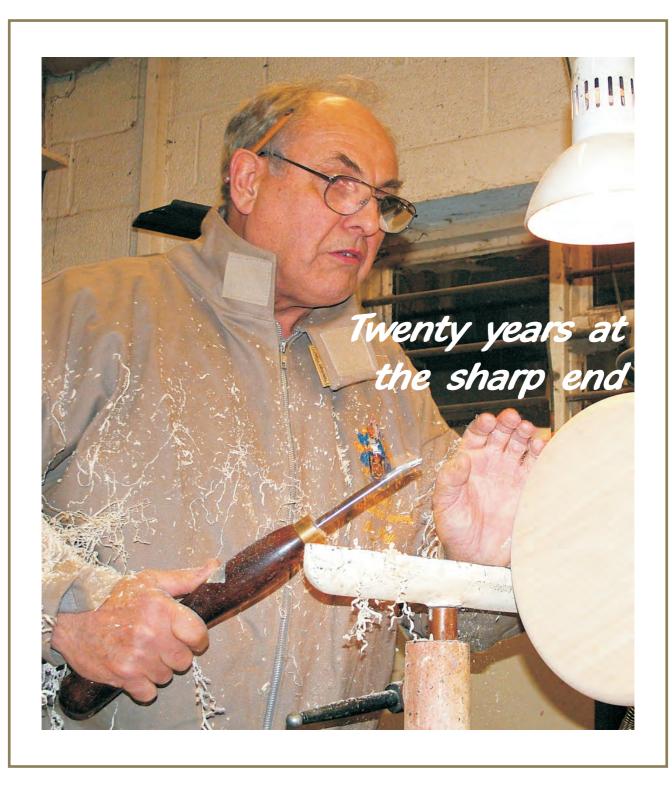


THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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www.woodturners.co.uk

Craft SUPPLIES

We've moved down the road......

After 30 years at The Mill, we say 'Goodbye' to Millers Dale.

Our retail store, school room and service facilities HAVE MOVED to our spacious warehouse and office complex in Bradwell – just 6 miles from Millers Dale.

At last.... Our retail shop, timber store, warehouse and offices are ALL under one roof! With easy access and parking we're looking forward to welcoming you to Bradwell.

The new store has allowed us to expand and display more effectively both new and existing products from all our ranges: Craft Supplies, Art veneers, Janik, Charles Greville Clocks, Soundwood and Shopsmith, as well as presenting our timber lines within the retail area.

New details:

NEW ADDRESS: Craft Supplies Ltd,

Newburgh Works, Netherside, Bradwell, Derbyshire S33 9NT

Tel: 01433 622550 Fax: 01433 622552

OPENING Monday – Saturday 8.30 am – 5.00 pm

HOURS: Sunday – CLOSED

DEMOS: We've changed our FREE demonstrations to the First

Saturday only of each month, 10.00am - 4.00pm. For confirmation of demonstrator please refer to our website or

telephone our sales office

COURSES: Our new premises offer us better teaching facilities than

ever before – we offer courses in the following: Woodturning, Woodworking, Woodcarving, Pyrography, Guitar Making, French Polishing. For details telephone

01433 622550

Craft Supplies Ltd

Newburgh Works, Netherside, Bradwell, Derbyshire S33 9NT **Tel:** 01433 622550 **Fax:** 01433 622552 **e-mail:** sales@craft-supplies.co.uk

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Chairman's notes

Woodworking shows have been a hot topic of conversation over the past few months, with a wide variety of viewpoints being expressed. A number of us, who have been attending these shows for decades rather than years, continually state that the shows are not as good as we remember them in the 60's and



70's and we feel that this sort of show is well past it's sell-by date. Whilst I still maintain that as far as national shows are concerned this still seems, to me at least, to be the case, there do seem to be far more smaller shows around than ever before.

A large number are essentially parochial, in that they are organised by localised commercial concerns, presumably in an effort to increase sales and bring themselves to the attention of potential customers who may not have crossed their threshold otherwise. From the point of view of the organiser they are obviously successful, otherwise they would not go to all that trouble year after year. For the participants it seems that they are not really much more than an opportunity for a gossip amonast people who have not made contact since the last such event.

Whilst it is obviously true that two individuals will give a totally differing view of the worthiness or otherwise of a particular show, there are a handful which seem to meet with almost unanimous approval.

During the last year the AWGB has been invited to show the flag at a number of events that we have not attended before, some have been successful, some less so. Undoubtedly the best of these from the Association's point of view, in that we met, spoke to and encouraged a whole new audience, were the shows in Harrogate and Glasgow. These two shows were busy and vibrant, had plenty in the way of demonstrations and suppliers to look at and really did hark back to the way things were some thirty or forty years ago, when shows were a new conception. It is encouraging to learn therefore that the organiser of these two shows is planning a three day show at Stoneleigh Park in the Midlands during October 2008, It will be interesting to see whether the success and commitment of the other two shows can be continued.

It would seem, from experience during the last twelve months, that a regional, well organised event has much more chance of continued success than one which is run on a national basis or even a local one. Only time will tell.

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

DATA PROTECTION ACT

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

AWGB LAPEL BADGES (Brass

& Enamel) £2.50 p&p inclusive **CLOTH BADGES**

For sewing on Smocks etc £4.00 p&p inclusive **CAR STICKERS**

£1 and sae (9"x6") or postage free with badge orders Send Cheque etc, to Tony Walton (Address Opposite) MAKE ALL PAYMENTS **TO AWGB**

Front Page

Ray Key demonstrating how to turn a platter

Photograph courtesy of Stuart King

Copy deadline for the next edition of Revolutions

September 21st 2007

A-mace-ing turning

By Dennis Woodley



I am a member of both the Cambridge and East Herts Woodturning clubs.

At the end of last year I had a request from the Mayor of Saffron Walden, Hilary Shibata, to turn a replica of the town mace, which dates back to 1685.

Cherry Vanoli had been mace bearer for Saffron Walden for the past 42 years and he was about to retire at the age of 89. After some planning and discussion it was decided I would turn an approximate quarter size mace. It was to be from Yew which came from Bridge End Garden, Saffron Walden when the Yews were pruned around 4 years ago. The garden was being restored after many years of growth and was featured on BBC's "Gardeners World" at the time.

I selected an appropriate sized piece of Yew to turn and after a couple of stage viewings from Hilary it was complete.

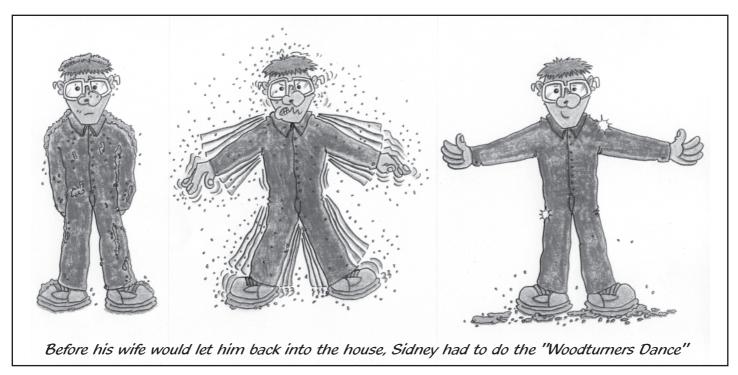
A presentation was made to Cherry on 28th March 2007, to which I was invited. It was held in the local Council Chambers and was attended by many past Mayors, councillors, etc. I have known Cherry for many years from our links in the local building trade. He was very surprised and highly delighted with his memento which I am sure will have pride of place in his home.



A Cut Too Far

by John English

On Monday February 5th I started preparing a blank for a natural edge bowl ready for the gallery table at the next club night. Having sliced the log along the pith line, I then started cutting the corners off to form an octagonal outline. On the fourth corner the bandsaw



blade was binding a little so an extra push was required to complete the cut. At the very end of the cut, the binding stopped and the cut completed at a very fast pace, the result was a cut finger, complete with the tendon. The outcome, microsurgery, my right hand immobilised for eight weeks. No driving for eight weeks. Light duties for the following four weeks. I am learning how to use my left hand for everything. Please let this be a health and safety lesson for everyone. I have been using bandsaws for several years without any problems. Two weeks previous to this event we had a bandsaw health and safety lecture and demonstration at the local Adult College where I am doing a furniture restoration course. All workshop activities have been put on hold. Worst of all no woodturning!!!!!!

Wood Vessel Sculpture

reviewed by Martin Whitby

This book presents turned and carved wood produced by Pete Hromek, over the last two decades. It displays high quality images of creative work, with comparatively brief discussion of the technicalities relevant to its production. The images are colour photographs with mainly black backgrounds. Some 100 pieces are presented for the reader to consider. This sumptuous presentation is very pleasing to the eye but does leave the viewer wondering, as is often the case, how they would look under normal lighting conditions.

The rest of the book presents an array of work by Peter Hromek. Each item is given the briefest description,

noting timber, size and date of making. From the dates given it can be seen that bowls, vases and boxes were first on Peter's agenda, in the 1990s, followed by spindles and sculptures almost entirely in the 2000s. He concludes this section with a brief presentation of his salt and pepper mills and his wife rounds off the text with a brief afterword. All the works displayed are of the very highest quality and it is no surprise to learn that most of the work sold is placed in the US market.

For the benefit of those who might wish to attempt multi-centre work the author offers sound advice in a short technical section where he illustrates the stages of producing such work. Convincingly, he warns that a heavy-duty lathe is required and electronic speed control is indispensable, as are lead weights, to control vibration. This scale of kit is fully justified, given that he may start with a log weighing 25 kilos which reduces to 1 kilo in the final piece! This section is followed by a few pages with 20 black and white photos of the construction of an individual vessel with [at least] four separate turning centres.

In the opening passage Peter mentions his interest in discovering his own expression of form. However, although his photographs illustrate the forms he has made in the last two decades, he does not expand on this theme, which would have been interesting. One would like to know which have satisfied his goals most completely? Also, how does he go about designing the pieces displayed? Is this a conceptual process? To what extent does he proceed intuitively? Has writing about it helped him to criticise his own results? I recognise I may be asking him to write another book and perhaps I am. If he does, I would certainly look forward to reading it.

Price: €27.50 including package and posting, direct from Peter Hromek via his website.

http://www.salzundpfeffermuehlen.de/english/start.html



One of Peter's multi-centred vessels

Filming with KTMP

By Paul Loseby

A couple of years ago, I reached the stage where my garage could no longer accommodate some of my woodworking machinery, now that woodturning had just about taken over my life. I had a table saw which I decided I would sell on Ebay to pay for a new lathe and a few 'extras'.

A chap called Karl Tickle bought the saw and said he was interested in taking up woodturning.

In brief, besides his day job, he has set up a media production company specialising in making instructional films on crafts but particularly woodturning. A few months ago whilst searching the internet, he found my wife's website and bought one of the snakeskin fountain pens that I had made.

When he started KTMP (Karl Tickle Media Productions), Karl got in touch asking if I would make a DVD on pen making. I refused outright. I feel that there are thousands of far better turners than me out there and in any case, I really don't like talking in front of people.

Karl kept in touch and gave me the job of unpaid reviewer for his DVDs which up to that point included Andy Lodge and Mick Hanbury. He wanted more competent turners to make films and knowing that John Berkeley wanted to make a DVD, I put the two in touch with each other. That has resulted in the start of a series of DVDs being filmed by John, the first of which should be on sale through Craft Supplies, John directly and other outlets, by the time that you read this. To cut a long story short, John and Karl both kept asking until I eventually agreed to make a DVD on pen-making.

On Friday 13th October with lathe, tools, dogs and wife in the car, I drove up to KTMP studios which are about 5 miles from Mablethorpe in Lincolnshire. I'd had two months to wind myself up by then and by the day of reckoning I was spending most days, and sleepless nights, worrying about what I was going to say.

It was a particularly bad day for travelling but after 4 hours, we reached our destination - it seemed miles from anywhere but when we were filming, it was amazing how many kids, tractors, helicopters and RAF planes were in the area causing a number of retakes - and out-takes.

Karl and Jill's house is lovely with a long welcoming drive. A row of outbuildings on the site has been made into a self contained cottage with all its own facilities, and a vast computerised editing studio at the other end of the block.

The workshop is almost straight out of New Yankee Workshop on Sky with just about all of the tools you

could want. Having said that, Karl prefers clients to use their own equipment where possible.

Everything is neatly laid out in the workshop with filming in mind. There is a gantry above the working position and this holds the overhead camera from which extreme close-ups can be taken. There is a camera to the front and then another which takes various positions depending on what Karl is trying to film.

Once we had been shown the layout, it was over to the house where Jill had made us the biggest meal I had seen for years. At the end of that, I knew that my 10 stone had been exceeded! (Those who know me might think that this is a lie as I am rather rotund but if you turn that knob on the top of the scales, they can read 10 stone, especially if you stand on one leg and lean backwards) All of the time, Karl was trying to reassure and calm me in readiness for the filming the next morning.

We got to bed about midnight and were then ready to go at about 10am the next morning. Having had my Shreddies, I certainly didn't expect breakfast but it was far too nice to refuse - 10st 2lbs!

Filming started about midday. With just talking to one of the cameras and with Karl's calming influence, it wasn't quite as bad as I thought, although every few minutes, I needed a drink to keep the ever-drying mouth moist.

As we were filming, Karl was either moving around the workshop like a well built Ninja with the 3rd camera in hand, or he was making various hand signals - look up - speak up, or whatever. On the occasions where I was missing points, having gone through my intended agenda and having my cue cards out of sight, Mr. Scorcese was able to prompt me.

I am the first to admit that I was nervous but Karl's attitude and behaviour was mostly successful in calming the nerves (apart from the morning of the second day when I was trying to show the camera one of the pens I had made but just couldn't hold it still).

Despite a few lathe problems, we were able to get through the making of three ballpoint pens on the first day and introduce the boiled linseed oil and superglue finish. One pen - a beautiful Designer pen made in fiddleback pink Tasmanian Myrtle turned out brilliantly and then during the final assembly, it cracked. Fortunately the hard part had been done and the photographs don't show the problem. The making of the pen had gone so right until this very last procedure. I had been very lucky in that approaches to Craft Supplies, Hamlet and Hegner had all resulted in tremendous support and sponsorship so the filming costs were minimal.

We finished filming at about 8pm on the first day having used about 15 films - I am just pleased that I don't have

to edit them. More food and fantastic hospitality and We then made a Junior Statesman fountain pen out of we eventually got to bed at about midnight.

The next morning, neither Karl nor I could move - our backs had both seized. I would point out that this was due to the work and nothing else. After 'treatment' we were able to start filming at about 10am.

At this point I was more nervous than I had been throughout but whilst I'm sure this will show on the DVD, we soon managed to get over that and start on the 'serious' stuff.

Firstly a gold Baron fountain pen was made out of snakeskin, which Texan friend Don Ward has agreed to supply to anyone wanting to give it a go at a KTMP are still looking for competent turners who make reasonable price (\$20 plus p&p). That pen turned out really well and I placed it in one of the sponsored wooden pen boxes from Craft Supplies, this is to be the prize in a draw in 2007 for those who have bought the DVD.

walnut with rhodium fittings That again went well and by this time, the nerves were beginning to ease a little.

We finally left KTMP at about 8pm on the Sunday night (which turned out to be a far better time to travel).

The weekend was very hard work - shattering - but despite that, it was an extremely enjoyable experience which was made even better by the hospitality of Karl and his wife Jill. I am just hoping that the final results justify Karl's efforts and belief in me. It is all over to him now but if the other films are anything to go by, I should get an Oscar at next years awards.

something 'different' or in a different way. If you think you come into that category, why not contact Karl through his website www.ktmp.co.uk



Another Great Event on the EMERALD ISLE coming up

Mayo Chapter (Craobh Eo), who will be hosting the 2007 NATIONAL SEMINAR of the Irish Woodturner's Guild, are well advanced with preparations and the organisation of what promises to be yet another memorable Irish woodturning festival. It will takeplace in County Mayo's capital, BALLINA, on October 12th - 14th, 2007. In addition to an impressive array of Irish expert demonstrators, this 24th National Seminar in Ireland will feature

MICHAEL O'DONNELL (UK), JULIE HERYET (UK), PASCAL OUDET (France) FRED HOLDER (USA) and STUART KING (UK).

With increasing numbers of participants from Belgium, Germany, Israel, France and England, the Irish Seminar is turning into a popular annual meeting place for international woodturners.

For your booking form and accommodation list (or further information) contact TOM DUNLOP (Tel: 00353 5142 1032) or WILLIE CREIGHTON (Tel: 00353 9493 67343) mwcreighton@eircom.net Download the seminar brochure, accommodation list and booking form at www.irishwoodturnersguild.com

Young Turners Training Day June 2007

A report from Tony Witham

The students arrived at 8.30 on Saturday morning. I introduced the students to the tutors, Simon Hope, Brian Partridge and myself. After an introductory tour of Simon's workshop they were all given a handout on workshop safety, and were told how important it was to prepare for a working environment by wearing the correct clothing and tying back long hair. They were also told that they should wear a full face shield whilst working at the lathe, or sharpening tools on the grinder and that a dust mask should be worn, especially when carrying out any sanding on the lathe.



Michael Porosa, Elizabeth McColl, Lewis Elmes and Henry Perrins

I then gave a demonstration on how to use the roughing gouge, spindle gouge and parting tool. Then I went on to make a simple bud vase.

The students were all allocated a lathe and a tutor and were given individual tuition starting with basic bead and cove work. After some practice they then went on to turn a bud vase. In order for them to complete the project, they were all shown how to sand correctly and how to seal and polish the vase.

After a hard morning's work we took a break and retired to the garden for lunch as it was such a hot sunny day.

In the afternoon it was time to introduce the students to face plate work. To begin with Simon gave a demonstration on how to turn a bowl, showing the difference in the tools that were utilised and how they should be used safely. It was then their turn to turn a bowl.

All of the tutors felt that the young turners training day was a great success. It is to be hoped that the youngsters will go on and attend other training days in order to build on the skills that they have acquired on this occasion.



Lewis takes his first steps to turning a bowl under the watchful eye of simon Hope



Brian Partridge shows Harry how to remove the inside of a bowl

I am extremely grateful to Simon for allowing us to have the use of his workshop, and for donating his time and supplying all of the refreshments on the day. Also a big thanks to Brian for giving freely of his time, not only on the Saturday but during the days of preparation before hand. I would also like to thank our sponsors, Meantime Design Ltd for the face shields, Peter Child Woodturning for the dust masks and the Worshipful Company of Turners for the smocks.



A day's successful endeavours

Turn Essex 2007

This year the Turn Essex event was hosted by Chelmer Valley Woodturners. The following is an account of the proceedings contributed by **John Austin**, the accompanying photographs were supplied by **Brian Partridge**.

Three preliminary events took place before the day of Turn Essex 2007 to further the advertising but at no cost to the club:

A four week sale of work in the foyer of our Civic Theatre. A one week photographic display of our member's works at the entrance to the Library. A one day display of the raffle prizes and sale of raffle tickets to the public in the Meadows Shopping Centre. Chelmsford Borough Council Arts Department organised Celebrate Chelmsford, A Summer of Spectacular Events, the end of which coincides with the World Scout Jamboree held in Chelmsford's Highlands Park. Turn Essex 2007 and 82 other events were described in a brochure delivered to 53,000 households.

The local media were also supportive of our efforts; the secret is to feed them with sufficient information about the club and the event well in advance. Again the reports were at no cost to the club and we managed to get:

BBC Essex broadcasting short adverts for the event in the preceding days. As part of Celebrate Chelmsford our event was included in the Essex Chronicle arts magazine 'GO'. A write up was included in the community news section of the paper and in the events diaries in the Chelmsford Weekly News and the Yellow Advetiser which are free papers. However, we had no success in getting the regional television stations to attend the event.

Friday, St. Peter's College allowed us to mark out the traders sites in the gym on the previous evening, but unfortunately the main hall had a last minute booking so we had to abandon that until the next day. Temporary road signs were placed at strategic junctions but this was a mistake, as overnight they were removed, we assume by the local lads on their way home from a night out.

Saturday, an early start, but no time to make new signs. The early bird clubs and traders arrive before the caretaker opens the gates and we form a queue down the road. Once on site there are separate doors for the traders so they can unload and set up. Our club members start to mark out and the attending clubs set up their stands. Special thanks to Zoe and her staff in the kitchen who provided life saving tea and coffee together with bacon and sausage rolls for our breakfasts. Preparation of the lunchtime food is also under way in the kitchen.

Not quite opening time, the car park attendants, doorkeepers and stewards take their places and we wait to see if the public will come. A quick wander around the halls and it already seems busy; woodturners are a sociable bunch and they are visiting each others stands, chatting, and looking for the best bargains in the traders hall. The competition tables are filling up with some excellent turnings. It was a wise decision to invite an independent judge and in due course Mark Baker arrives.

At last it is opening time and our first paying visitors arrive. They buy raffle tickets and something from the Air Ambulance stall, then disappear into the halls. Mid morning and good news, we are already using the overflow car park! Not quite time to breathe a sigh of relief, but it is looking good.



The star draw prize, made by a team from Chelmer Valley Woodturners

Our surprise guest, Bill Jones, arrives, he is accompanied by his daughter Ginette. Bill offers some of his exquisite chess pieces for display then disappears into the halls and is soon lost in conversation with the many turners Trade and associated stands were provided by: Ashley present.

The results of the stand and turning competitions, judged Mushrooms; Constable woodcrafts by Mark, are out. East Herts have won the best stand trophy and our near rivals Thameside have won the A further selection of photographs of the event, in turning trophy. Ah well, we will just have to try harder colour, are to be found on the back page. to win them next time.

lles Tools; Mean Time Design; Jill Piers; Tony Walton; Albert Lain; Peter Nichols; Hegner UK; Hunns Wooden



The competition tables

Lunchtime and a steady stream of turners and visitors take advantage of the excellent value meals. By 2.30 pm the afternoon tea, coffee and cakes are on sale. Zoe and her kitchen staff have worked wonders today and deserve our congratulations.

It's 4pm and Charlie Day, our President, graciously presents the trophies to East Herts and Thameside. The draw for the raffle takes a while because there are 24 prizes. Thanks to everyone who took the trouble to turn and donate a piece.

At last it's over. Time to pack everything away and tidy and straighten up the halls. Everybody lends a hand and we're soon on our way home to slump in a chair and recover. Our thanks to all who attended, especially to those who made the excellent club stands, we hope you enjoyed your day with Chelmer Valley.

Sunday dawns and we realize that there is still work to be done. Cars to be unpacked, the money to be counted and bagged ready for the bank, the accounts to be resolved and a myriad of thank you letters to be written. So, was it worth all the effort? We raised £1510 for the Essex Air Ambulance on the day with possibly more to come; the answer must be Yes.

Thanks to all the attending clubs who were: Chelmer Valley Woodturners (hosts); Chestnut Woodturning Club; Colchester Woodturners; East Hertfordshire Woodturners; Fairlop Woodturners; Middlesex Woodturners Association; Suffolk, Essex & Cambridgeshire Borders Woodturners; Surrey Association of Woodturners; Thameside Woodturners Association. Supported by: Chelmsford Marquetry Club; Essex Carvers; Pyrography by Tracey Annison.

AWGB Goes West

In early May of this year the Association was invited to participate in WL West & Sons annual wood show at their West Sussex timberyard. This was the first opportunity that the AWGB has had to bring the message into this particular area and so the invitation was accepted with alacrity.

Whilst the facilities were a tad more "agricultural" than those we are used to at centres such as Alexandra Palace, Harrogate etc, there was nonetheless the usual atmosphere of camaraderie that is symptomatic of all wood based events. From our own point of view it was good to meet up with members of two of our Associated Clubs, namely West Sussex Woodturners and Forest of Bere Woodturners. We were particularly grateful to some members of the former for their assistance in manning the stand.

We would like to thank the management and staff of West's for their invitation and hospitality, and for giving us the opportunity to show the flag in this part of the world.



Tony Walton making the shavings fly



Forest of Bere Woodturners



Greg Moreton in contemplative mood



Nick Agar carving one of his wall plaques



A sight to delight any woody

More Please!

We appear to be entering a period of drought as far as your contributions to this newsletter are concerned.

I would very much like to have your input, everybody has an opinion, why not air yours? It doesn't matter if you stir up a hornet's nest, you are entitled to express your thoughts on all matters relating to the Association in particular and Woodturning in general. Don't worry that your grammar or spelling may not be up to the job, I am used to making coherent text out of waffle.

There are some of you who will have amusing or interesting anecdotes to impart. You may have embarked on an area of work that may be of interest to other members, please tell us about it!

Let us know what your particular branch or club is getting up to, how long it has been running for and how successful it is.

Finally don't forget that we pay £50 per page for the informative type of article, unfortunately we cannot pay for what are considered to be "newsy" items.

I look forward to hearing from you all soon.

Two cannibals sat beside a large fire, after eating the best meal they'd had in ages.

'Your wife sure makes a great roast,' said the first cannibal.

'Yeah,' replies the second cannibal. 'I'm really going to miss her....'

The Log

By Dave Bates

We had just returned home from an early meal at a local pub to find that we had forgotten to stoke the woodburning stove before leaving.

The room wasn't cold, but we were not greeted by the usual curling flames and cosy heat for the last coffee of the day, so I grabbed the log basket and skipped out to get some logs while Janet got the kettle going.

Our log shed is not so much of a shed as a four foot high lean-to, totally draped with variegated ivy and just about lit by the outside light, but even in the gloom I could see a log so conspicuously beautiful it seemed impossible that such a piece could have got through my careful log vetting routine.

Cankered Ash, no burr, but laced through with ingrown bark and holes. Much too good for the fire. I decided to take it to my workshop right away; no good leaving it on top of the ivy, for the last time I did that it got forgotten and killed a section of the plant which I have nurtured over the years; no good leaving it in or beside the shed lest it suffer the fate of cremation, so I decided to take it straight to my workshop.

I quietly opened the back door, leaned in and reached the keys off the hook, then scuttled down the path.

What a mess. I don't seem to find enough time for turning nowadays, or ever for that matter.

There should always be time to have a tidy up, but apart from brushing the lathe off, I hadn't done it for about the last three jobs. There wasn't even room on the bench for my new prize blank.

I leave a heater on low all winter, so the workshop wasn't so much cold as musty, and although I wasn't really dressed for cleaning up, I decided to take just five minutes to tidy the workbench. Odd tools back to the rack, abrasives back to their tubes, and seven pencils back in the tub; where did they all come from? Cans back to the shelf. Much better. Just needed to sweep the shavings off and the bench would be ready for my next project. The floor was littered with shavings and discarded bits of abrasive. Couldn't leave it like that now, so I grabbed the broom and set about filling one of the empty grain seed bags I keep in a pile in the corner. Much better. At least I could now walk around without the crunch of shavings underfoot when I started my next project.

The new clean floor and bench showed just how dirty the walls and ceiling were, shavings hanging like confetti in cobwebs which must surely have been there when I was last turning. What a mess.

So I started the dust extractor up and used the long pipe to suck all the cobwebs and shavings away and remove the layer of dust that covered everything above floor height. Perfect! No doubt the spiders had all rushed off to hold a Resident's Meeting, but the workshop was now

immaculate. Not to a surgeon maybe, but clean enough to fire me with enthusiasm to start my next project.

By now, my best fleece and trousers were covered in dust, so it decided it was time to put a smock on and just take a quick look at the blank waiting on the bench.

What a beauty, not the type of blank we can really put on the shop shelves - although we do get turners in who ask for blanks that other turners don't want, I usually send them to our rivals up the road, but enough of that this piece of wood was definitely going to be my next project.

I held it up and revolved it in the light in an effort to see what shape it deserved.

Hollow form seemed obvious as I wanted to show all the holes and bark off with as large a surface area as possible, but the shape eluded me.

Think thirds; third down from the top or up from the bottom? From the bottom. Small foot, small opening to leave bark all round an irregular rim. Yes! That would be it. Not a shape I have done often, but a good one for this piece.

If I was quick, I could just drill a hole ready for the pin chuck so it would be all ready to slip onto the lathe when I get home from work tomorrow.

For the shape to be right, I drilled the hole further off centre than first intended, just missing a rim of ingrown bark. I was half expecting the saw tooth bit to fall into a bark void but the wood was sound and crisp and soon I had it back on the bench all ready to go.

I hate fiddling around before I start a serious piece. I like to have everything ready to go so I can give my full concentration to drawing out that elusive shape. It seemed logical just to fit the pin jaws into the chuck. Only takes a few minutes.

So the chuck was on the lathe, the ring tail centre was in; time to touch up the edge of the tools. Always like to start with freshly sharpened tools; only need a bowl gouge and shear scraper for the outside and my armbrace hooker tips were already sharp for the hollowing.

Something was nagging me at this stage. I was aware that I had forgotten something but it eluded me. The workshop was clean, the blank was ready, and the lathe and chuck were ready. No, nothing wrong there.

I just couldn't resist offering the blank to the lathe to see how it would spin up. It was horribly out of balance, so if I just chopped away the high spots I could get on peeling it into shape tomorrow.

Fortunately, I had a clean hanky to clear the dust off my face mask and was away then, chop, chop, chopping the high spots off at low speed until the piece became concentric. Only then was the true beauty of years of struggling against the ravages of canker shown in the piece of wood. At times like this I often muse upon the fact that a tree has been adding all these wonderful layers over a mans lifetime and here I am, revealing features never seen before in just a few minutes, all unique and irreplaceable. I am also aware that I don't have a gouge

that will put a shaving back on, so need to take care to cut away only the bits that don't look like the shape I want to end up with.

That's what this piece needed: shape.

To walk away now, leaving it crude and unfinished was impossible. To half start a piece and leave it in the chuck - especially an unseasoned bit - can be dangerous, and remounting concentrically is nigh impossible whatever the chuck people say, so I bent into deep concentration and set about creating the shape and temporary chuck foot to be turned off later.

Like all the best pieces, it was almost a piece that made itself, and before long I had shaped and sanded the outside then reversed it ready for hollowing. The holes created by the canker - all with a bark rim - saved the need to stop and clean out shavings, as we all have do with hollow forms, so hollowing was a doddle. Shavings everywhere, in my hair, in my shoes, in my pocket, in the gap where I had not tightened my smock, over the bench. Great fun!

I did stop a few times to see that the piece would hold together (wrapping in cling film helps, but the shaving don't self eject) but decided it had enough continuous grain to stay intact. Finally there it was. Shape as hoped, thin and balanced, ready for a few coats of finishing oil over the next few days then removal of the foot.

And to think it might have ended up as a log.

Loooooooogs!!! Oh dear (or similar), something had been nagging me. It was now 11.45, and we rarely go up later than 11.

I thought about the rolling pin I turned for the kitchen; the rounders bat for the kids, the walking stick with the club handle.

No time to clean the workshop now, need to get indoors. Smock off, the Woodtumer's Dance outside the back door in an effort to remove all shavings and dust, and then sneak in sheepishly holding the piece in front of me as though it might offer some protection.

Of course, SWMBO* knew where I had been and had tucked up on the sofa for a late film. "That would have made a nice magazine article" was all she said with a smile

*(She who must be obeyed)



I think you'll agree it was worth while!

Cornish Rose Bowl.



In the February issue of Revolutions we reported that Roger Gubbin, chairman of North Cornwall Woodturners, had been commissioned to produce a bowl for the Duchy of Cornwall. This was to be used as a trophy for an award, initiated by the Duchy of Cornwall, through the Agricultural Association to encourage Cornish youngsters to take up "sustainable, traditional, land-based and coastal trades and skills."

The accompanying photographs show Roger in the process of making the bowl and the presentation by the Duke of Wessex to The Cornish Hedgers at the Royal Cornwall show in June.



I have to say that the Cornish obviously have a different conception of the term "youngster" to the rest of us!

The other day, I dropped a piece of bread and it fell butter-side up. I was amazed, until I realised what had happened - like an idiot, I'd buttered the wrong side.

The Ray Key File

edited by Lionel Pringle

You will be aware by now that 2007 marks the 20th anniversary of the AWGB. For all of that time one man has been at the sharp end, giving freely of his time and expertise to push the Association forward as an organisation to voice the concerns of woodturners nationally. At the end of the 2007 seminar Ray Key will cease to take an active part in the running of the AWGB, however he will be staying on as a non-executive president, an AWGB without Ray Key is almost unthinkable. During these twenty years there have been many occasions when a reporter and a camera would have been invaluable to record some of the more amusing, and embarrassing events that have accompanied Ray's time at the helm. Unfortunately on the majority of occasions this was not the case, but I have managed to bring one or two reminiscences to the surface. But before I regale you with these, the serious stuff, for which contribution I am indebted to David Harrop.

"Ray Key started his working life as a pattern maker for one of the large multi-national car manufacturers, but eventually his love of wood and working with wood convinced him to make a career in woodturning and he became a professional in 1973. At that time it was common for woodturners in this country to work in total isolation, jealously guarding their "secrets" and their products. This was not Ray's way, he liked to share his expertise with others and to receive the ideas and innovations of people who were not prepared to stay in a rut.

In the early days of the Association's development, for which there was no precedent, the management team found it difficult to decide upon a coherent approach to the work to be done. Throughout that time, Ray's vision, clarity of thought and outstanding ability to communicate enabled the leadership group to make the best use of their individual abilities. He expresses his common sense tactfully and without unnecessary complication, so that what he says and writes carries great weight.

He led the management of biennial seminars on woodturning at Loughbourough College of Art, and Warwick and Loughborough Universities, bringing to the UK some of the finest craftsmen from other European countries, the USA and Australasia as well as providing a forum for the best of home talent. The seminars were highly effective in promoting the status of UK turners internationally as well as inspiring all who attended to develop their skills further and broaden their understanding of design and technique. Ray also acts as an ambassador for British craftsmanship when he is invited to take part in seminars abroad.

Ray has been unstinting in his support of woodturners who wish to improve their skills. He has frequently



Mastication



Contemplation



Elaboration

the UK by taking part in weekend activities focusing on specific aspects of turning. Additionally, he has often travelled long distances at the end of a very busy working day to demonstrate turning techniques at a branch meeting, guiding turners of all levels of competence and giving them advice on the management of small turning He puts immense energy into his demonstrations, giving members of the Association a clear understanding of the levels of commitment and effort that would be needed to succeed in business as production turners. Ray's optimism and enthusiasm have inspired many to take on the challenges of becoming self-employed turners. In consequence, turned wood of good quality is readily available today to the building industry and individual consumers, and those who need to maintain or restore antiques have a choice of suitable component suppliers. Even more importantly, many who suffered the devastating setback of redundancy in the 1990s were equipped with the skills and self-belief to make successes of their own small businesses.

Along the way Ray has always been keen to encourage young people to enter the world of woodturning, (and for that matter other craft disciplines as well). He has set up many initiatives, which are still in place, and new schemes which are currently unfolding, to enable the young, and also disadvantaged people, to participate in the development of a skill for which they may have an aptitude, but which their circumstances prevail against.

Ray is very highly respected by the community he serves. His leadership, judgement, skill and very hard work over many years have contributed immeasurably to the wellbeing of the industry nationally and has provided excellent support for the individuals within it. His consistently unselfish responses to the needs of others have brought social as well as technical benefits to the wider community."

On a lighter level my own abiding memory of Ray occurred during the banquet at the 2003 seminar. All of you who know Ray will be aware that his third great love in life, after family and woodturning, and just ahead of cricket is talking, something for which he should have gold medals! At the time in question Ray was so involved in a discussion that he was conducting, that he omitted to keep an eye on the level of the glass of red wine in his hand, which was slowly but inexorably moving away from the horizontal. Eventually it reached the point of no return and cascaded down his shirt front. Ray had no alternative but to return to his room and change the shirt. On some occasions Ray can be an incredibly slow learner, because no sooner had he returned than he managed to put on a repeat performance. It was suggested that what he really needed was a bib. This sounded like a good idea to Needless to say the table cloth remained clean for the audience. We have been good mates ever since."

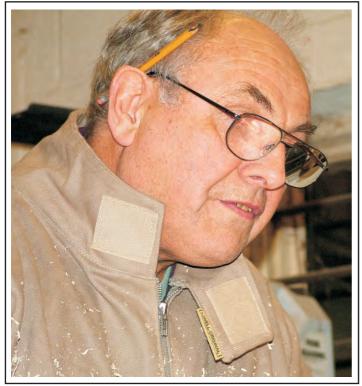
supported branches of the Association in many areas of rest of the evening, unfortunately there is no photographic record of this event.

> Reg Sherwin, one of the Association's co-founders, relates the following tale which occurred in the USA. "The strange headgear that Ray is seen wearing in the accompanying photograph is a dew rag or sweat band. Ray was running a workshop in a multi-craft centre out there and because of the temperature, dew rags - or 'doorags' were worn by just about everyone, Ray being a mildly belligerent exception. At the communal breakfast on the final day the 'announcements' bell was rung in the dining room and with all present watching Ray was presented and anointed with his 'honorary' doorag, which he then had to wear for the remainder of the course."



Ray wondering if this would make better headgear than that which he is wearing

A great friend and supporter of the AWGB, Canadian Mike Hosaluk tells this story. "The first time I met Ray was 1981 in Philadelphia and he was doing a demo at Albert LeCoff's symposium that was the first to bring international woodturners together. He was turning a platter and was proceeding to jam chuck the piece for the finale. Well, he turned the lathe on and the piece took off in the air, parting the hoards of onlookers. The piece spun through the air, (I can still vivally picture Ray's expression), I was standing some 20 feet back and I managed to pluck it out of the air like it was a frisbee, (Canadians have no fear of flying wood), and handed it back to him like it was an everyday occurrence. He put it back on the lathe and proceeded to finish the platter me so I went in search of a spare table cloth and duly like nothing happened. It was like we had a routine draped it around Ray in the barber shop mode. down pat and it was for the amusement of the



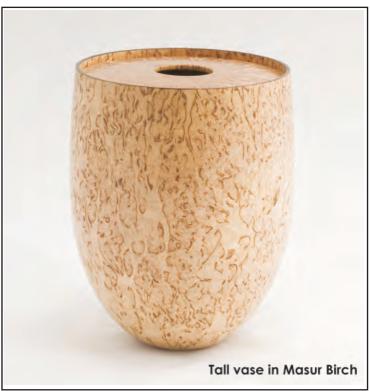


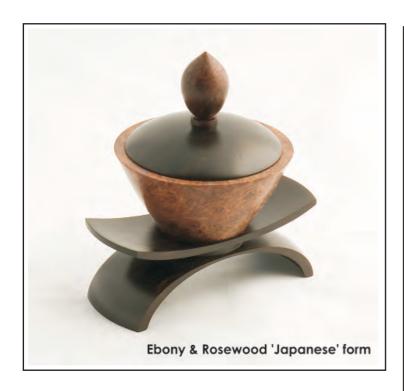






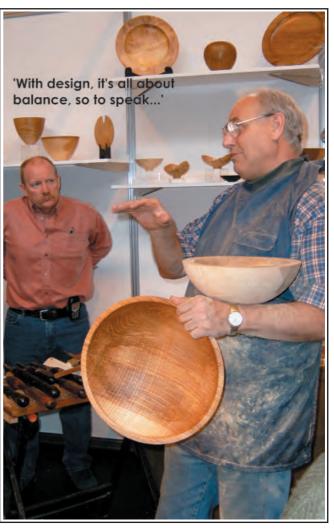






The Man and his Work

Page 16, top right, courtesy of Stuart King Page 16, bottom left, by Charles Sharpe Page 17, bottom left, courtesy of Nick Hunton For all other photographs we are grateful to 'The Daniel Collection'



Black is the Night

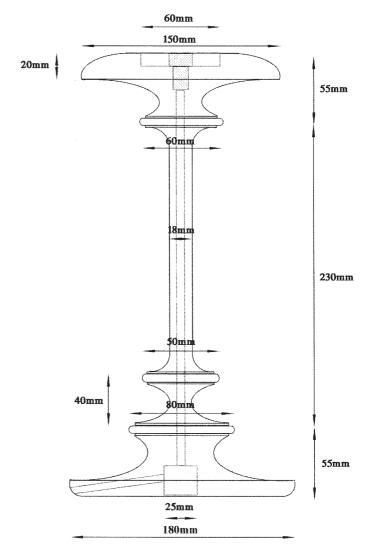
By Lionel Pringle

It is important to realise that when designing any form of tablelamp the shade itself must be looked upon as an integral part of the overall design. It is very easy to produce a splendid piece of work only to see the complete balance of the piece entirely ruined when the shade is added. Selection of the wrong type of shade can also be detrimental. The style of lamp featured in this article works equally well with a globe or a tulip shape.

Always select your shade first so that you can adjust the dimensions as necessary in order to give the piece balance, the widest dimension on the shade should be repeated in the finished size of the lamp holder. The length of the stem and the diameter of the foot will also be dependent upon the size of the shade, in this instance the tulip was 150mm wide and the height was also 150mm. I have a formula which I use to calculate the finished dimensions. As I have already said the top is the same diameter as the shade, the bottom is the diameter multiplied by 1.2 and the stem is the height of the shade multiplied by 1.5, round up or down to the nearest 10mm. This is not a hard and fast rule so feel perfectly at liberty to adjust the dimensions if they don't look quite right, but don't be tempted to alter them too drastically to suit the piece of wood that you want to use.

As the finished piece, in this instance, is going to be painted black so the actual choice of timber is not of paramount importance except that you want to avoid woods that are likely to absorb the paint unevenly, particularly in end grain areas. Open grain timbers such as Oak and Ash can be highly striking when this type of finish is applied as the grain will stand out under the paint. I find that this is a useful way of using up pieces of timber whose only defect are unsightly water stains, something that Ash is often prone to. However, in this instance I have used Macrocarpa, a member of the Cupressus family, which is reasonably inexpensive to buy, cuts very cleanly and takes the paint well. The components for the lamp are shown in **photograph 1** and consist of two pieces 60mm thick, one 155mm square and the other 185mm square along with a piece 250mm long and 65mm square. Allowance has been made for waste.

I usually like to make a start with the lampholder, the first operation is carried out on a screw chuck. Always examine the wood carefully to ensure that the best face will be at the widest point, and that any imperfections will be removed during turning. I am in the habit of roughing down to size from the square with this size of blank, photograph 2, but if you are in any doubt cut the corners off on the bandsaw. Having done this and cleaned up the face, a small recess 30mm wide and



form the mortise of the joint with the stem, photograph 3. Luse a piece of 10mm HSS bar sharpened like a parting tool, to make this recess, it works far better than a conventional parting tool or a bedan, having no corners to foul the sides. The next step is to determine the size of the bead around the bottom of the cup, and turn it accordingly. There will need to be 15mm of wood around the recess, so this will give a diameter of 60mm, the bead itself is 7mm wide.

Next draw a line 35mm in from the edge of the face you have been working on and form what is essentially a deep shallow cove, one side of which has been reduced in diameter. Try to avoid any straight lines, it is important that this area of the tablelamp is seen to flow elegantly. Do not allow the central section to become thinner than the recess in the bottom, (40mm) minimum), otherwise you will be left with a weak point and it will not survive the strains of the subsequent operations. Now sand to a good smooth finish, don't make the mistake of imagining that the paint will hide any evidence of poor sanding, it won't. In fact it will probably accentuate it. The finished shape is shown clearly in **photograph 4**. The final operation on this face is to part drill the hole for the flex, you won't be able to go all the way through because of the screw 8mm deep is made in the centre of this face, this will chuck, I find it is easier to get all the holes to align with one another if they are all drilled on the lathe, **photograph 5**, but if you don't possess a Jacobs chuck on a Morse taper then it can of course be done on a drill stand, the diameter of the hole will be 8mm.

Next, before removing the screw chuck from the lathe, turn the foot in the same manner, bearing in mind that the measurements will be different, but the proportions must remain basically similar. The bead will have a diameter of 80mm and be 8mm wide and the cove will be cut to a line 40mm from the face. Before removing the workpiece from the lathe this is the best time to drill the 8mm hole that will take the power flex through the base to the central hole in the stem. Incline the hole at about 5° to the horizontal, you should have 15mm of space in which to drill but be careful that you don't come too close to the surface, or worse still go right through, **photograph 6**.

Having successfully completed one side of each of these two components, the screw chuck can be removed from the lathe and the second phase of the operation begun. I use a 4-Jaw chuck with the expansion jaws attached for this part of the work, but it is possible to complete it on a jam chuck if you do not have a four jaw chuck, and I am sure that people will come up with all sorts of devices for holding the work that I have not thought of. Secure the workpiece in the chuck but do not be tempted to over tighten it, as you may crack the wood. So long as you do not try to be too heavy handed with the subsequent parts of the process, all should be well.

Starting with the lampholder, first clean up the face of the wood and then curve over the edge bringing it down to the same level as the curve on the underside, remove material from the centre to a depth of about 10mm using the round parting tool, forming a recess approximately 60mm wide, photograph 7. This will house the collar of the shade, and should be large enough for most types that are available. Continue the outer curve down into this recess until the side wall is reduced to 6mm, photograph 8. Before cleaning and sanding complete the hole for the flex and widen the first 10mm of the hole to a diameter of 9.5mm to take the wood screw part of the brass lamp nipple. always find it is best to ensure that the nipple and the shade retaining spring are well fitted at this stage to avoid damage later when the lamp cannot be returned to the lathe for cleaning up, see photograph 9.

Follow the same basic procedure with the foot, cutting away any surplus material and forming a curve on the edge and producing a slightly concave surface on the face, so that it will not wobble when it is standing up. Using the round parting tool again, form a recess 25mm wide and 20mm deep, you should make contact with the hole coming in from the side. This recess gives the necessary access that will allow you to be able to turn the flex through 90°, **photographs 10 & 11.**

The final part to make is the stem, this is not a difficult item to make but it is really best to make use of a long hole borer to cut the hole through the centre. It can be done by boring from each end but there is always the possibility of the two holes not meeting in the middle, and you have to have an extra long drill bit, standard bits will not reach. Starting with a block of wood 65mm square and 250mm long reduce this to a cylinder between centres and then square up the tailstock end. Remove the blank from between centres and secure the squared end by contraction in a chuck. It may be necessary to reduce the diameter slightly to accommodate the size of jaws that you may have available, photograph 12. This will be the smaller end of the stem so that if the boring tool should go off centre at all there should be sufficient waste material to be able to correct it.

Long hole boring has the potential to be dangerous if it is not undertaken with a sharp tool and at a relatively slow speed. Being able to make use of a hollow tailstock adds a certain level of security to the operation, preventing the borer from rushing round the workshop like a "whirling dervish" should anything go wrong. Always withdraw the borer at frequent intervals to remove the waste from the hole or it will almost certainly jam. Should your headstock or chuck not be hollow, be careful as you approach the breakout point, mark the required depth of the hole on the shaft of the borer with a piece of chalk so that you know when you are approaching the end. If you bear all this advice in mind you should not have any problems and will obtain a nice clean and straight hole, **photograph**

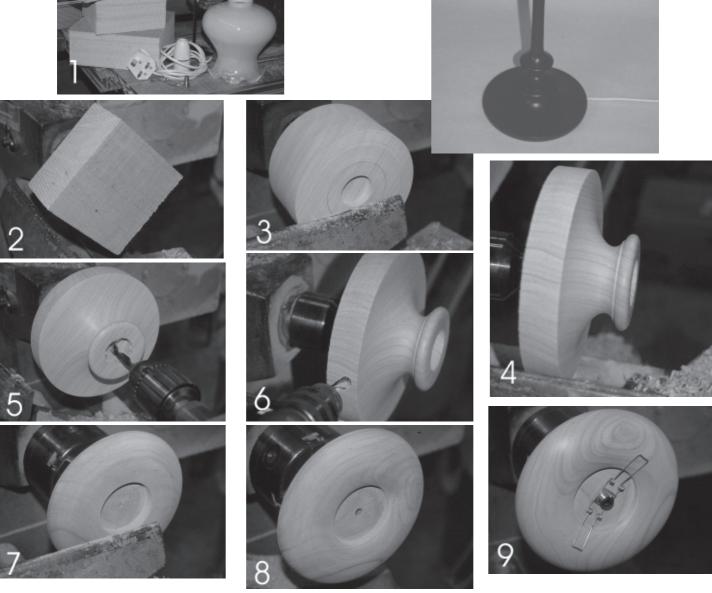
The next part of the procedure can be a little bit problematical if you do not possess the correct piece of kit. In order to finish the stem it is necessary to drive a piece of wood with a hole in it. To do this efficiently you will require a four prong drive with an extended centre spur which happens to be the same diameter as the hole you have just drilled. conventional four prong drives are made with a spur which is adjustable and secured by an Allan screw, mine is one of these and is shown clearly in **photograph 14**, and in situ in **photograph 15**. If you do not possess such a drive it is possible to turn up a wooden variant and use it as a friction drive, but obviously you are not going to get the same amount of grip. The shape that I have opted for on this stem is one that I use a lot in the various pieces that I make, I find it to be attractive and yet simple and unfussy. I think that it is easiest to do the bulk of the work on the extremities at the tailstock end by simply reversing the stem between centres, ensure that the spigots are a good tight fit in their appropriate recesses and that there are no gaps at the shoulders by undercutting them slightly, photographs 16 & 17. Remove the bulk of the waste along the centre portion of the stem with a roughing gouge, don't forget there is a hole in the middle, and finish with a planing cut with the skew chisel, then clean and sand as before.

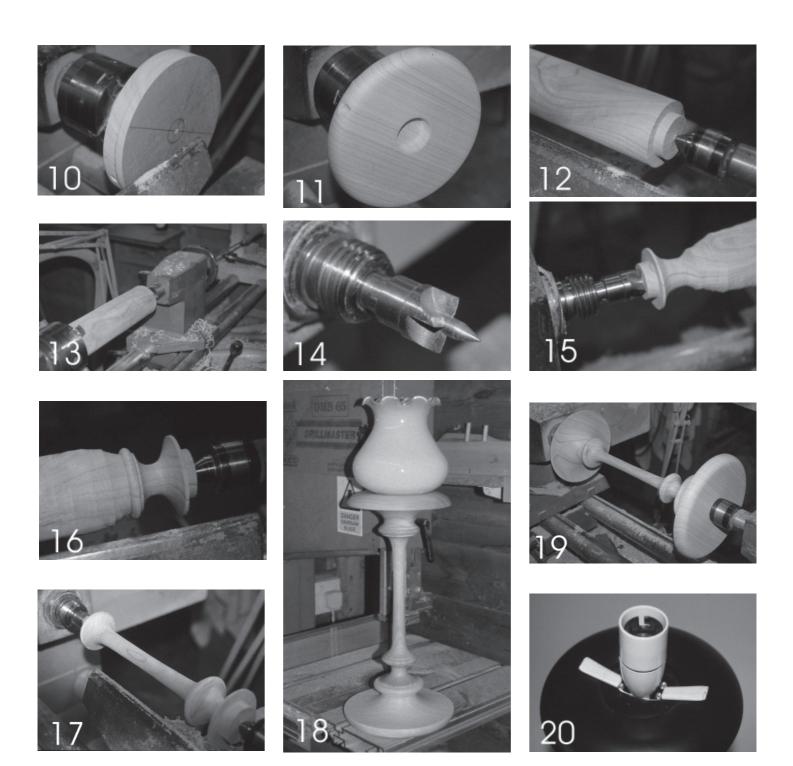
Make a dry fit to ensure that all goes together well and that the hole runs cleanly through the entire length of the lamp, **photograph 18**. You can now glue everything together, I tend to use the lathe as a glorified sash cramp to hold the piece securely whilst the glue sets, **photograph 19**, but do not exert unnecessary pressure, or you may split the stem.

All that remains to be done is the painting, the paint that I use is the cellulose satin black auto paint that can be bought at any DIY motorists stores and comes in a spray can. You will need a 500ml can to be able to complete the job properly. I recommend a minimum of four coats overall, which means that as you will have to invert the lamp to effectively spray all areas, some parts, such as the stem, will receive eight coats. I do not find that I have to use a primer, neither do I find it necessary Other than this I to rub down between coats. recommend that you follow the instructions on the can as to technique etc. Drying times between coats will vary depending upon the time of year, in high summer you may get all coats applied in one day, damp conditions will have an adverse effect on the

satin finish, leaving it matt. However I don't advise that you try doing the spraying in the house unless you live alone, or wish to! Always leave it for a couple of days to fully dry out and harden before you apply the fittings and wire it up.

Photograph 20 shows the light fitting and the spring in place. I find that the addition of short pieces of plastic insulation from 2.5mm power cable to the spring helps to protect glass shades from chips and possible cracking. On a safety note I will add that whilst it is not necessary for wooden tablelamps with plastic fittings to have an earth wire it is a requirement that the fuse in the plug should be rated at 3 amps.





More Thread Chasing

by Colin Hovland

I started woodturning when I was 29 and now I am approaching 62 years of age. In that time I've tried many different aspects of woodturning, with varying degrees of success. Some years ago I purchased a pair of thread chasing tools and attempted to learn, what looked to me to be a fairly straightforward skill. However, I could not master the technique as what I ended up with were threads which became rings with broken crests, drunken threads etc. I put the tools aside and got on with other things.

Recently, at one of our club demonstrations, I watched John Berkeley making thread chasing look so easy, and

afterwards I contacted the AWGB to apply for a grant from the development scheme. When the letter arrived approving my application, I rang John to arrange a convenient time.

When I arrived at John's house he did the most important job of the day, he put the kettle on for tea. After a brief discussion we adjourned to the workshop and made a start. I watched John prepare a piece of boxwood and after some instruction I had a go. My nerves were trying to get the better of me, but John anticipated my wrong moves and corrected me. My main fault was in trying to push the chaser along the threads, which inevitably led to ruining the job. I also found difficulty removing the tool in time to prevent it bumping into the shoulder and stripping the threads.

After making a little progress, it was time out time, and the rim has a very powerful effect on the bowl – not simply because it links the outside with the inside but

Later, suitably revived, (a cup of tea works wonders), and after some more practice, John decided I was ready to make a box, and so I proceeded to do the easy bit and rough out the blank. This was parted through to give a piece from which to make a lid. The remainder in the chuck I faced off with the point tool and started to hollow out the inside ready for threading. When this was complete and sanded I lowered the lathe speed and took up the chaser to do a female thread. My nerves started to jangle again because I could not see what was going on inside the box whilst using the chaser. But with correction and guidance from John the threads started to take shape. It was about this time that we stopped to have lunch and a short rest.

After lunch and back at the lathe, progress continued with the lid being sized in readiness for threading to begin. This time the problem of bumping into the shoulder was dealt with, as John explained what I needed to do to overcome this difficulty. After getting the thread started at the edge of the lid, (male thread), the lathe was slowed down further giving me more time to remove the tool from the wood at each pass. Gradually I began to get the knack and so the thread took shape. When all was satisfactory and the two threads fitted it was time to mount a piece of boxwood into which another thread was cut in order to hold the lid for final shaping and finishing. With the lid screwed onto the scrap wood came the easy bit that was turning the lid, sanding and finally polishing before removal. Lastly a cup of tea and a chat with John before journeying home.

My thanks to John for his tuition and endless patience on the day for now I have yet another string added to my bow. Also my grateful thanks to the AWGB for sponsoring me by providing the development grant.

Bowl Design – The Rim

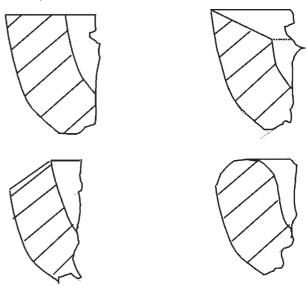
by Derek Hayes

The treatment of the top edge, or rim, and its relationship to the form it terminates can affect the character of the bowl just as much as the foot.

In previous articles, I suggested how the wood-turned, three dimensional form could very successfully be considered in just two dimensions whilst still retaining the majority of its design information. Unfortunately, when the rim is introduced, this approach begins to break down. The rims used in the first two diagrams in Figs 1 for instance produce identical silhouettes. So for the purpose of this investigation we'll use vertical sections through the bowl.

The rim has a very powerful effect on the bowl – not simply because it links the outside with the inside but also as it can be seen as the "frame" for its interior. Raffan says that "rims can ensnare the eye while encircling secretive depths, or create illusions of thickness and thinness".

In general there ought to be a feeling of continuity between the two domains unless, of course, the aim is to shock the observer by providing a more dramatic change. There is however a wide opportunity for variation in the design of the rim. Raffan talks about four groups of rims (see Fig 1), flat, inclined inwards, inclined outwards and rolled over. He goes on to extend these by making them thick, thin, convex, concave or ogee shaped.



Figs 1a, b, c, d - Raffan's rule of 4

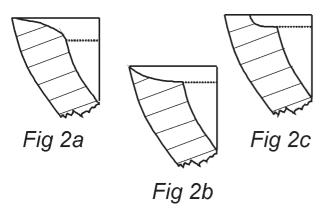
This "rule of 4" can of course be increased again by introducing waney edge, carving, eccentric, burning and colouring, but for the purpose of simplicity and available space, I will ignore these ornamentations and stick with the fundamentals.

Various devices may be used to highlight the inside edge of a rim and reduce the harshness of a plain angle or a broad, unbroken line. Added to this is the health and safety consideration – a very thin walled vessel has the potential to be dangerous if taken to the limit. A thick, or ledged, rim which might be complementary and particularly suited to a utensil, almost certainly, appears out of place as a border for a thin vessel.

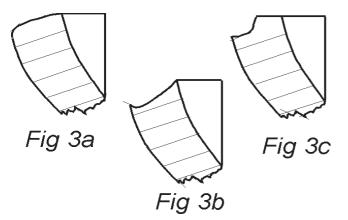
With a wide shallow bowl, the thickness of the rim assumes greater importance since we are more likely to look down on it and into the bowl rather than contemplate the external profile

Again for the benefit of this brief investigation, we shall confine ourselves to the idealised hemisphere shape we have used for the series – the flat "overhanging" lip is not considered here and is much more likely to form the basis for a platter or very shallow open forms. The

use of a large flat rim tends to destroy the simplistic beauty of an open form although can greatly enhance that of a closed vessel or hollow form. Its advantage though is that it introduces the opportunity to include beads and coves - not considered here.



Let's look at how the number of Raffan's rims can be increased by combining his primary 4. The rims in Fig 2 are produced by adding those from 1b and 1d (Fig 2c also includes 1a as well). The rims in Fig 3 arise from adding those of 1c and 1d (Fig 3c includes 1a as well). Fig 4a = Figs 2a + 3a; Fig 4b = Fig 2b + 3b and Fig 4c =Figs 2c + 3c.



So far, all of these diagrams have used a constant thickness for the walls. Tapered rims often look good when the vessel has a thin wall, but are less attractive when the wall is thick. This is a case in point where taction (the idea of feeling in design) is often the final arbiter as, unless a 'plan' view of a 3D observation highlights the thickness - the silhouette view again hides the relevant information. Undercutting (as shown in Fig 5 – effectively the use of a small version of Fig 1d) introduces an additional shadow framing the inside but is best used in platters.

Make the opportunity to inspect some of your work or professional turnings in books and magazines and consider what effect the rim achieves - does it draw the eye into the contained area or perhaps slow its journey down with the rim forming a "border control"? Is there a feeling of security drawing you in or a sense of danger keeping you out? Another interesting test is to view the bowl from different angles and for maximum effect hold the bowl while viewing. The brain appears to have little trouble in coping with the extra sensory information brought about by touch. Indeed it could

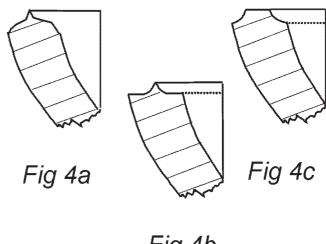
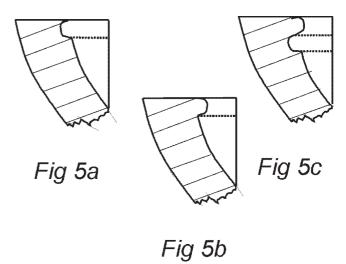


Fig 4b

be argued that information is in fact reduced as the simple act of holding the vessel hides details such as the foot and the form itself and limits the effects brought about by lighting. Another good way of concentrating on one level of design is to cover-up different features, the rim, the foot, the form etc with a piece of card but don't let anyone see you doing it in a gallery!



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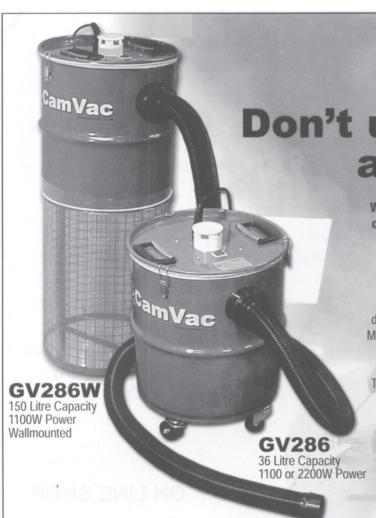






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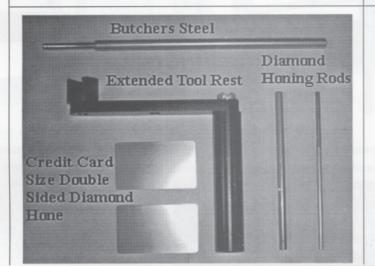
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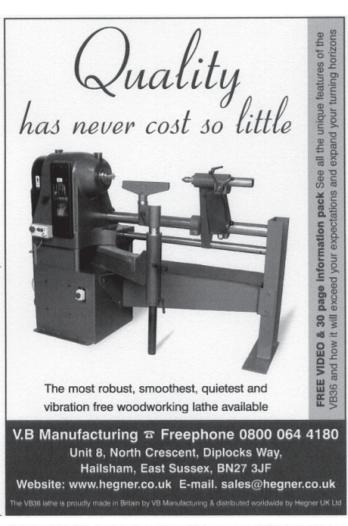
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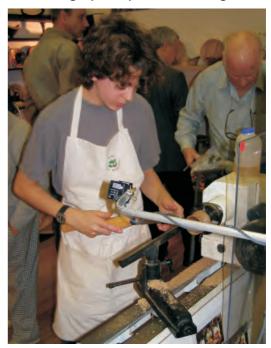
Thameside Woodturners' winning competition table



Thameside receiving their shield

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One of Fairlop Woodturners' younger members



East Herts Woodturners' winning club display stand



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