

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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November 2007



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Editorial

It will not take you long to realise that this issue is very heavily Seminar biased, I make absolutely no apology for this whatsoever. Although those who attended only make up something just short of 10% of the AWGB membership, I feel that what was on offer at Loughborough in August can be appreciated, all be it vicariously, by the rest of the membership. Many of you will have had reports from friends, colleagues and fellow branch members of the truly inspirational time that was had by so many. The standard of the work that was shown, by members for the most part, in the Instant Gallery continues to rise at every seminar, a sure sign that what delegates experience at these events inspires them to push their own abilities over new thresholds, and that must surely be what it is all about.

I must mention here the grateful thanks of everybody to those people who bought items at the post banquet auction; this raised the phenomenal sum of something just short of £5000. This all goes into the Members Development Fund and is there for the use of **all the members** in one form or another. Full details of how **you** may be able to benefit are to be found in the relevant section of the Members Handbook.

My thanks to all those who have responded to my appeal for news items and articles for Revolutions. Most of that which I have received is contained in this edition, including a profile of the Mid Staffs branch. It would be good to have more of this type of article, everybody is interested in seeing how different groups of people approach what is essentially the same task, and it also provides encouragement to the younger less established branches. The AWGB has 50 branches around the country; we still need to hear from a lot more of you.

Some of you may be surprised to see that we are still carrying an advert for Craft Supplies. There have been a lot of ill advised rumours circulating about this company recently. It is true that they have been experiencing financial problems of late, but at the time of writing they are still very much in business. We have obviously had concerns but these have all been dealt with positively by Craft Supplies and so we are able to continue, confidently, to support them as they have always supported the Association and we would encourage all members to continue to make use of the many facilities that Craft Supplies has to offer.

Finally my favourite quote from the Seminar – “The best thing about getting old is that you know you didn't die young.”

I hope you will enjoy reading this 83rd edition of Revolutions.

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Front Page

At the AWGB Seminar

Richard Bicheno's mantle clock won the Geoff Cox - Young Turner of the Year Award, the presentation was made by Bonnie Klein

Rosemary Wright's leaf platter won the Tony Boase Award for the best piece of work submitted to the Instant Gallery, she is shown receiving the award from Jackie Boase

Copy deadline
for the next
edition of
Revolutions

December 21st
2007

Reflections

by Ray Key

I write these reflections after the AWGB's 20th Anniversary Seminar with mixed emotions. *(Gratifyingly it would seem to have been viewed as our best yet, the verbal and written words tell us so.)*

In the last edition of 'Revolutions' there was the Ray Key File edited by Lionel Pringle. What happened at the seminar was very much a continuation of that, but with many an added surprise, a gentle roasting and a number of presentations, of which I will say more later.

This was all triggered when we started the planning for the 2007 Seminar, some twenty months or so ago. Mike Dennis and I both let it be known that this would be the last time we would be the main organisers and front men. Mike Donovan and Reg Hawthorne became our shadows, both are well known to us and are fine organisers, you are in safe hands. Each played a significant part in the success of 2007, I might add.

Mike Dennis has played a pivotal role in this organisation since the early nineties, coming on board initially as Editor of 'Revolutions'. For years anything to do with publishing and data was Mike's domain. Eventually Mike became our Chairman for four years and briefly Treasurer when some hiatus befell us. What I am saying is, Mike is going to be a hard act to follow, he has been central to the organisation of the last five seminars and involved with eight of them. He ceased turning and sold all his equipment a while back, as he developed many other interests. He has involved himself in his wife's business and has pursued further his interest in photography, publishing and digital imagery.

Those who attended the Seminar opening can vouch for his expertise; the Hollywood style introduction of the Presenters and their work was all Mike's doing. Mike's dedication to the AWGB's cause has always gone beyond the call of duty. This was recognised at the end of the Seminar when he was presented with a Certificate and a selection of good red wine.

Having just given you that little snippet of Mike's involvement, it is time to give you a small insight into my own, which goes back over 21 years. Planning started in February 1986, for the 1987 International Woodturning Seminar from which the AWGB emerged. My involvement has been a constant ever since.

As my status within the AWGB changes, it seems a little strange to me and obviously confusing to some at this time. Here are a few examples of what I mean. I was doing a show in May when a guy came up to me and asked, "did you once have a workshop at Charlton", "Yes" say I, "Oh!" he said, "my friend told me you were dead". Soon after I read in the Irish Woodturners Guild Journal under the *did you know* section:- "Ray Key is standing down as President of the AWGB after 20 years

of dedicated service to the organisation". Tributes and a mild roast by friends known to me followed.

On Wednesday Sept 5th I was in London serving on the WCT's Howe Committee, when the Chairman Peter Gibson asked what my actual status was now within the AWGB. In an attempt to clarify the situation here is my take on things.

I am still your President, but won't be taking such a lead role as in the past, that doesn't mean I won't be contributing, I just don't expect to be initiating. That said, Lionel will tell I have just done so with an idea for a Youth Competition linked with the WCT in 2008, this is for the Geoff Cox Youth Trophy.

I was your founding Chairman back in 1987 to 1991, at the end of this four year term I was made Non Executive President for two years. I had no input during that time in the running of the AWGB and didn't even see the minutes of EC meetings. However I remained central to the planning of the Seminars. By default I came back as your Chairman in 1994 and served another three and a half years. After this the committee re-appointed me as your President. I accepted the post only on the basis that I received the ECM minutes, could attend meetings and play a full and contributing role in all AWGB business.

Since the AGM this year I have taken a less involved role, *(it doesn't seem that way yet, as the Seminar has been to the fore on a daily basis)*. That does not mean I haven't, can't and won't contribute, as I said earlier I just won't be initiating or leading. Mike Collas has got it about right I believe; in some communiqué I had said something about fading into the background, he came back with the following:- *fading is not allowed, a small directional move towards a seat a little further back MAY be permissible*. David Ellsworth the founding President of the AAW sees his role and mine along these lines – *permanent advisor, whether they want to listen or not*.

The area that has taken much of my AWGB involved time has been the Seminar, in recent years even more so. What I have now done is to step back after 20 years from being the initiating Seminar Chairman and Front man. My role has been the administrative conduit with all presenters, ascertaining their needs, programmer and generally making sure everything is in place on the presentation side of the Seminar. If only it were that simple, I would probably still be willing to carry on.

As we strove to make 2007, our 20th Anniversary Seminar, something special the work load increased considerably, there were many factors that contributed to this, which I will resist from going into here as it will take forever. My estimate is a 50% work load increase, which resulted in a minimum of a thousand hours of my time. Was it worth it? I have to say a resounding **YES!!** That said there were times along the way and even during the event I did question why the hell I have devoted so much of my time to such events. In

retrospect it became clear from early on this was going to be something of an emotional roller coaster for me.

After briefing and addressing your committee on the Thursday morning, as we left the room some one pointed to a montage of nineteen photos of yours truly from babe in arms to present day. How were these photos obtained? Reg Hawthorne lives not far away, so he contacts my wife who plays along with the plot, it comes to something when you can't trust your wife. All I got told was "that will teach you to go to Ireland", Lionel duly originated the montage.

These were posted in various locations around the Seminar; it was all good fun at my expense. As the weekend unfolded I thought I was getting away lightly, the Friday introductory session and the Instant Gallery opening, passed without any more surprises. The Saturday Banquet also passed and I even managed to negotiate this without my normal - red wine down front of shirt - ritual. Later I found out I nearly managed to scupper one of their planned surprises as I started to bid on an auction piece they had earmarked for me.

Sunday closing came and the fun started, the montage of photos became a Mike Dennis Hollywood production, fade in, fade out photos with captions, new photos added from the Seminar. Looking at some of those it was clear it was time to go. All good fun

Then Len Grantham took the floor, Len was our founding Treasurer and held the post for eleven years. He was also our highly humorous Auctioneer for many a year. Len told a few stories and gently roasted me; it could have been a lot worse. Then the presentations began first a couple of balls made by Michael Hosaluk, one a base ball signed by all the Presenters. The other was a cricket ball signed by the committee. As I told them at the time fancy getting a Canadian to make a cricket ball, he hadn't a clue what the seam should look like. It then got serious; I was honoured and deeply moved by the announcement of the setting up of a Ray Key Bursary and the presentation of a Certificate to mark the inauguration of this award. This was followed by the presentation of a dozen bottles of good red wine. A moving standing ovation then occurred.

I had been told to be quiet throughout the proceedings and not to interrupt; eventually it was now my turn to say a few words. I always find occasions like this difficult, this one more than most. In a way these Seminars have always been my baby going back to 1987, that's a long time. A lot of what I said is a blur, but I do remember mentioning two ladies, without whom there wouldn't have been Seminars or the AWGB. These are Margaret Lester and my wife Liz, I documented briefly some of the part they played in 'Wonders in Wood' published to celebrate the AWGB's 10th Anniversary in 1997.

I will still be around offering advice and help when required, as will Mike Dennis if asked. As Mike Collas says *a seat a little further back MAY be permissible.*

Thank you, it was a wonderful Seminar, our efforts to bring you something special were seemingly appreciated by all who attended. I have received some very personal and moving letters from a number of you, I shall treasure them, none more so than one from Ambrose O'Halloran.

Small things stick in the memory and make things worth while. On Sunday afternoon an enthusiastic Anne Munro from Australia told me she was having the time of her life, when was our next one. Dear old Bill Jones was walking past with a couple of his friends when he said he was feeling guilty, me being me said "**and so you should**, but what about". He replied he was getting lazy and hadn't turned much lately (*when you are in your mid eighties I think that is permissible*) but he was now inspired again.

What was pleasing particularly this year was the number of Past Presenters and Life Members in attendance. Dave Springett was full of praise and inspired by the weekends events. To me what was even more pleasing was when he told me that his participation as a Main Presenter in 2005 has opened many doors overseas for him.

I look forward to 2009 where I hope to watch some of the demonstrations for a change. This time round it was just two snatched short sessions, totalling thirty minutes in all, but what a thirty minutes as I watched Yasuhiro Satake from Japan weave his magic. As one of our delegates said Yasuhiro was worth the Seminar fee alone.

On that note I will end.

Chairman's Notes

As we approach the end of yet another year, I think that the AWGB can look back and give itself a well deserved pat on the back for what has been achieved in the past twelve months. Individual members, branches and, dare I say it, members of the Executive Committee have all contributed to what can only be seen as a very successful year.

In 2006 we began a concerted effort to bring woodturning to the younger members of our communities, this has continued throughout 2007 with some very worthwhile Youth Training Days and Weekends and the amazingly successful event at the World Scout Jamboree. The latter and the training weekend at Stuart Mortimer's are detailed in articles elsewhere in this issue, but they are only the tip of the iceberg. I know that there is a lot more going on out there, at grass roots level, to encourage youngsters to take an interest in woodturning.

Please don't forget that encouragement is what this Association is all about and is the main thrust behind the Membership Development Scheme. I thoroughly recommend that you put yourself, or a scheme you may

be hatching, forward for funding. Not everybody gets through, but the majority do.

Another leap forward in 2007 came about as a result of invitations to attend the Woodworking Shows organised by SK Promotions in Harrogate and Glasgow, this was the first time that the AWGB had been able to take its national persona to a show any further north than Birmingham. Reports on both events in previous issues of this publication leave one in no doubt that there is an interest in woodturning in these far flung outposts, (speaking from my perspective on the south coast), an interest that, with a little hard work, can be transformed into an enthusiasm for the AWGB and what it represents. By the time you read this we will also have made a first appearance at the Yorkshire Woodworking Show at the Pickering showground. In October 2008 we also hope to be participating in a new SK Promotions venture at Stoneleigh Park in the Midlands. Do your best to get along to an event and meet some of the people at the top of the tree and put your point of view about the Association and woodturning in general.

Speaking of having your say please be sure to make a note in you brand new diaries of the date and venue of next years AGM. I know that AGM's are generally thought of as a waste of time, but they are the only manner in which the ordinary member gets to have any influence about what goes on in an organisation such as ours. The more input that there is from the membership the better the chance that the organisation will reflect the thoughts and opinions of the membership as a whole. Also I appeal to all of you to give serious consideration to standing for a post on the executive committee. I know that there are no end of talented people out there who are currently doing sterling work at branch or club level, why not move yourself up a gear and accept a fresh challenge at a national level; I guarantee that you will never regret the decision. Another novel suggestion, how about some of the ladies putting themselves forward? You are always telling us blokes that it takes a woman to get things done!

Finally, no revue of 2007 is going to be complete without mention of the International Seminar at Loughborough in August. I believe that there is absolutely no doubt in the minds of anyone who was present that this was the best and most satisfying Seminar that we have yet produced, and was a fitting testament to our 20th year of existence. No event of this nature can succeed without the hard work, and received stress, that the organising committee subject themselves to during the months and years leading up to it, and all those helpers that bend over backwards during the event itself must also take some credit. Everybody who was present owes them all a big vote of thanks. One of the biggest achievements this time around was undoubtedly the higher than usual attendance by first timers. Word is obviously getting around that an AWGB Seminar is something that any enthusiastic woodturner has to experience at least once in their life, but of course the

organisers would hope that once tasted an addiction will set in and that you will be hooked for life.

May I take this opportunity to wish all of you, on behalf of myself and the executive committee, a very happy Christmas and a prosperous and successful 2008, let's all of us make a resolution to take the AWGB to ever dizzying heights.

Tamar Turners

We are pleased to welcome a new affiliated woodturning group into the AWGB fold. They are Tamar Turners and as their name makes totally apparent they are based in Cornwall. Their secretary is Barry Edwards, 38 Vollarads Lane, Hatt, Saltash, PL12 6PT; telephone 01752 843705.

They meet on the first Thursday of each month at Botusfleming Church Hall, Hatt at 7.00pm.

Lottery Grants

Over the last few months two of our branches have been the recipient of "Awards for All" grants from "The Big Lottery Fund".

Heart of England Woodturners have been awarded £4420 which has enabled them to purchase all the equipment that, to quote chairman Mike Donovan, "we could once only dream of". This includes a Vicmark 100 lathe, two Axminster lathes, a dust extractor, two digital cameras, audio equipment, a laptop computer plus a whole range of ancillary equipment. There are plans to utilise this new equipment as part of a new "instructional school" which will be set up in the very near future.

More information about the Heart of England branch can be had from their secretary, David Wylie on 01926 641335 or at david.wylie@tinyworld.co.uk

Norwich Woodturners have received the good news that they have been given a grant of £3585 in order to purchase a new lathe and audio visual equipment, to improve the standard of presentations. The club is to buy a Wivamac 802 Vario lathe, a camcorder and a TV screen. The club has only been running for 9 months and already has 45 members. The purchases will improve the presentation of demonstrations to the membership and the club is really grateful to the "Awards for All" team for the grant. The official launch night is the 2nd November.

The club meets on the first Friday of each month at Sprowston Senior Citizens Club on Wroxham Road, Norwich, from 7.30pm - 10.00pm and welcomes any woodturners who might wish to join. If you require any further information please call Roger Groom on 01603 423336.

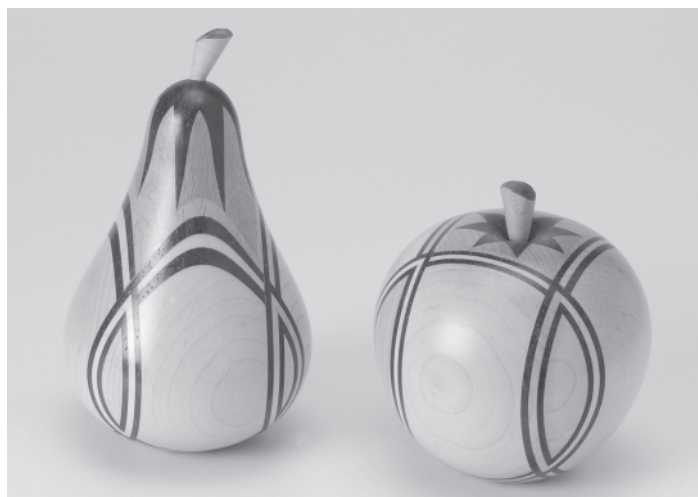


At the Seminar Alan Mitchell spoke of a certain young lady turner being in her gymslip when he first came into woodworking journalism. Is this what he had in mind? Possibly not!!

Advance Warning

The Worshipful Company of Turners will be holding their bi-annual series of competitions in 2008. This will coincide with an exhibition entitled "Wizardry in Wood 2008" to be held at Carpenters' Hall in Throgmorton Street, London between June 4th and 6th. As on previous occasions their Plain Turning competition will be held in conjunction with the AWGB, and there will be medals and prize money on offer in both senior and junior categories. There will also be a special youth section which is only open to those young people who have attended any of the AWGB and WCT sponsored Youth Training days, they have already been set a creative challenge to complete. The first prize winner in this section will be presented with the AWGB's Geoff Cox Trophy which was awarded for the first time at this year's seminar.

The details and rules of the competition will be published in the next edition of *Revolutions*, but in the meantime enthusiasts may like to check out the Association website where they will be available for download just as soon as they are available to us.



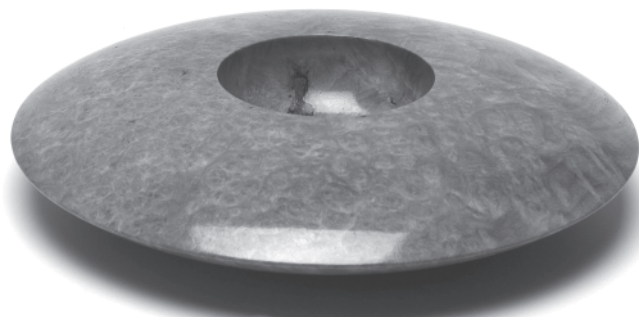
Some magnificent fruit from Roger Busfield

Bodies Wanted

In the Chairman's notes you will have read an appeal for members to put themselves forward to serve on the Executive Committee. The need for fresh blood at this time in the history of the Association is more pressing than ever before.

We have just concluded what was probably the most successful Seminar in our history. When the next one looms over the horizon in 2009 there will be very few of the personalities who have been involved in the organisation of past Seminars still on board, with several committee members retiring from their posts in 2008 and 2009. In order to keep a firm grip on the tiller of the AWGB from a day to day perspective and to present another successful Seminar, it is absolutely imperative that people with talents, commitment, time and an enthusiasm to learn make themselves known immediately. We know that you are out there, we know that you are shy and self effacing, nonetheless we need your input. Telephone any one of the committee members and we will be only too pleased to put your mind at rest, it would be absolutely great to have more candidates than there are places to fill.

In 2008 we will have a pressing need for a new Treasurer, a new Youth Training Officer and a new Newsletter Editor. In 2009 we will need a Trade and Business Liaison Officer and ideally this post should have an applicant in line now so that the existing holder can be shadowed. Please give serious consideration to taking on one of these important jobs.



Richard Bicheno's Discus in Amboyana Burr

Bringing Woodturning to the Youth of the World

by John Leach - East Herts Woodturners

2007 is the Centenary of the Scout Movement. During the summer, the 21st World Scout Jamboree was held in the UK, with 40,000 young people from over 200 countries camping at Hylands Park, Chelmsford. Each day, over a 10 day period, 4000 scouts were coached from Chelmsford to Gilwell Park, Chingford, the home of Scouting, to take part in a number of activities ranging from rock climbing to crafts. At a time when the AWGB is trying to encourage young people to take an interest in woodturning, the chance to raise awareness of woodturning to such a large group of teenagers seemed too good to miss. With the backing of the AWGB, 16 members of the East Herts Woodturners decided to seize the opportunity to demonstrate woodturning over the 10 day period. Although we were uncertain as to how interested the youngsters would be in woodturning when competing with other activities such as rock climbing, grass sledging and trek cart racing, our fears were unfounded.

On 28th July, some of the East Herts team arrived at Gilwell to set up the woodturning demonstration area in a marquee which proved large enough to have 4 lathes operating safely, as well as a display stand for members' work and a stall for small turned souvenir items. As there was uncertainty about the weather for the next couple of weeks, a gazebo was set up behind the marquee to house such important items as the tea urn and the gas cooker for the bacon rolls.



Mike Rothwell and Dennis Day prepare the bacon rolls

From 29th July to 6th August a core team of four attended each day with support on various days from 12 other members of the club. Each day started at about 8am unwrapping the stand, followed by bacon rolls and mugs of tea to sustain the team for the following six hours of jamboree visitors – 5 groups throughout the day with, in theory, a couple of half hour breaks.

Following the scout visits, individuals running the other activities on site also came to see woodturning. After shutting down the area and chewing over the lessons to be learned from the day's activities, weary turners headed for home at about 6pm.

To our amazement, the demonstrations on the 4 lathes proved to be a great crowd puller, often blocking the aisle. In fact after the first couple of days we heard that scouts that had visited us were telling their friends back at the main Jamboree site that they should visit the woodturning area on the day they go to Gilwell. There were many interesting discussions with the scouts and a considerable number wanted to know how they could get involved and try it themselves. We marketed the AWGB strongly. Many UK scouts were directed towards the clubs in their areas and the AWGB website. Following the Jamboree, one scout we met came to the meeting of the East Herts Club. If any other clubs are contacted by scouts from the Jamboree please let us know. It was a pleasure to meet such an interested, friendly and polite group of young people from around the world who deserve recognition at a time when the news focuses on the negative aspect of their generation.



Scouts watching the woodturning demonstrations

During the Jamboree, the club members turned items which included scarf woggles, rope ends, flowers, vases, toadstools, spinning tops, pens and candle holders to add to the platters, bowls, tea light holders, egg cups and other items produced before the event.

The display of members' work attracted a lot of attention. The visitors were fascinated by the quality and variety of work on show. The full size wooden hat, turned by Arnie Davis, was met with disbelief that it was wood, and hundreds of scouts and their leaders tried it on and were photographed by their friends wearing it. Pictures of this hat will have been seen around the world by now. Other stars of the display were the ornamental turned boxes and the series of Chinese balls made by Stan King.



A display of East Herts members' work at the Jamboree

Although very tiring, all the turners thoroughly enjoyed the tremendous atmosphere of the Jamboree and the interaction with the young people. In fact, several of the turners enjoyed it so much that they came for more days than they had originally promised!

The success of the demonstrations exceeded our highest expectations. We were surprised by the level of serious interest amongst the young people and some of these will undoubtedly become woodturners of the future.

Following the event a club barbeque was held at Gilwell Park at which a cheque was presented to the Scout Association, for a project at the campsite to benefit the youngsters. Donations were also made to the Parkinsons Disease Society and to Prostate Cancer Research, in lieu of payment for the wood provided for the Jamboree turnings.

The East Herts Woodturners gratefully acknowledge the support of the AWGB, Jill Piers Woodturning, Crown Hand Tools, Chestnut Products, Liberon and Craft Supplies.

Cambridge says Goodbye to Derek



Ed Rose makes the presentation to Derek

The August meeting of Cambridge Woodturners was a sad occasion – we said goodbye to long-time member Derek Phillips, who is retiring to the South West.

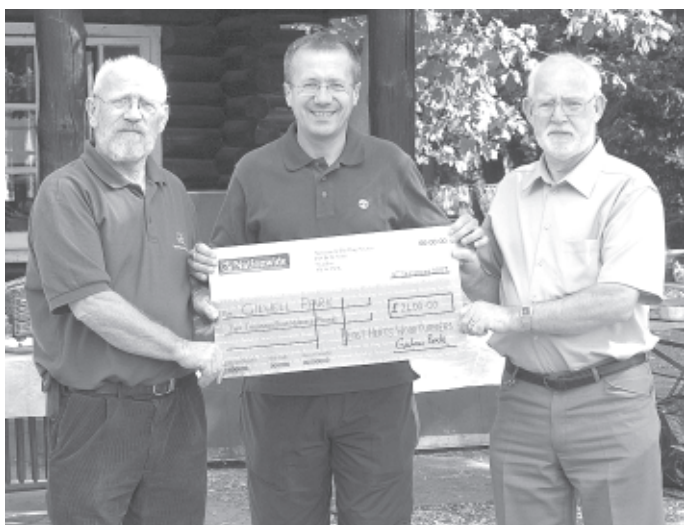
Derek was the driving force behind the founding of the Club back in 2000 and since then he has been an active member, giving demos and dispensing advice in a common sense, down-to-earth and practical manner.

In recognition of his services to the Club, Derek was made an Honorary Member in 2006.

At the meeting the Club presented his wife, Anne, with garden tokens to express their thanks to her for letting him "come out to play". Derek received an engraved tankard for hanging in the nearest pub and Axminster vouchers to help him set up again after his move.

Derek and Anne leave Cambridge with the best wishes of all the Cambridge Woodturners.

Editors Note: For those of you who pay no heed to the information about the committee on Page 3, please note that with immediate effect Derek can be temporarily found at the following address:- 3 Glen View Cottages, Whitchurch Road, Horrabridge, Yelverton, Devon, PL20 7TJ. Telephone:- 01822 855956 E-mail:- derek.phillips@virgin.net



The cheque for £2400 being presented to Stephen Peck, the Director of Gilwell Park, by Mike Rothwell and Tony Witham



Not a dry eye in the house

Mid Staffs Woodturners

In the summer of 1991 a group of woodturning enthusiasts, led by the very well known Ken Allen, held a meeting - well, hardly that really - more of an informal get together, to talk 'woodturning' and generally compare common interests in the subject. The original venue was the convivial atmosphere of Ken's home and very quickly, everything 'gelled' as they say and the Mid Staffs Woodturning Association was born.

Apart from Ken Allen, the original founders and supporters included Derek Pyatt, Graham Hughes, Ken Mckay, Andy Williams and Bill Kinsman.

The word soon got around and it became obvious that the interest in woodturning was so widespread in the area that a larger venue had to be found to cope with the numbers. Conveniently, just around the corner from Ken's house was the Etching Hill Village Hall which had all the basic facilities necessary to run the club and so the first Friday evening in every month was booked and that booking is still going strong.

Etching Hill is right next door to Rugeley Town in Staffordshire which is set in an area that used to be dominated by the coal mining industry but is within easy reach of open countryside, including the beautiful Cannock Chase, a forest of mainly softwoods but which also includes beech, birch, ash, sycamore and oak. Also nearby are the Cathedral city of Lichfield and the County Town of Stafford. The National Memorial Arboretum is also not very far away and is of particular interest to woodworkers as they have some beautiful carving work featured in the adjoining Chapel.

In the early days of MSWA the membership quickly rose to around 70 although this figure has settled down, in 2007, to 50 or thereabouts.

The club is well equipped with a Nova lathe and all the necessary bits and pieces, a bench grinder, dust extractor, safety screen and so on.

When a demonstrator is showing off his skills, it is important to us that safety is uppermost in our planning but it seems that you cannot foresee every eventuality. At one of our recent demonstrations, a chisel was accidentally knocked off the bench and dropped directly on to an extension cable, slicing completely through it. It didn't even trip the circuit breaker! How unlikely is that?

The club holds three competitions each year, a novices' trophy where entrants are awarded points on a 1st, 2nd and 3rd basis for a set piece on alternate months. The Challenge Cup for more experienced workers, which is awarded on the same basis. The Premier cup is awarded once a year, at the AGM, to the best entry, from any member, on a set subject. Having these competitions

certainly encourages members to get into the workshop and 'have a go' and the number of entries has been increasing in recent years.

Any club is reliant upon getting good support from the ordinary membership and MSWA benefits greatly from the skills which individual members bring to each aspect of running the club. For example, if there is a problem with electrics, such as has happened to the switch on our lathe from time to time, then there is a retired professional electrician on hand to sort it out. When we decided to install CCTV cameras and monitors there was a knowledgeable member who jumped in and volunteered to get prices and source equipment. Incidentally, the club now has two extremely small cameras, two monitors, and switching equipment so that no one in the audience of about 35 can complain that they cannot see what is going on. These days, this sort of equipment is quite cheap and is to be recommended to any club that does not have it. It is well worth the investment.

About 18 months ago it was suggested that the committee should consider re-introducing the club newsletter which had been produced in the past, but which had fallen by the wayside in recent times. Yes, a volunteer came forward to produce it, on one condition, namely, that it should be distributed to members by e-mail. Consequently 'Wood 'n' Things' was born and it contains reviews of demonstrations, views from the Chairman, items for sale, topical tips and much, much more. As most copies are distributed via the computer, costs are kept quite low. Isn't it wonderful what technology can do for you these days!

Apart from a certain amount of self satisfaction, there is not much value in producing a fine piece of woodturning and then locking it away in a cupboard, so members are encouraged to provide display items where possible. The local village shows provide opportunities for this and Mid Staffs has been represented at Kings Bromley and Alrewas village shows, the Stafford County Show and several small charity shows and we are looking to increase these opportunities, if we can. Recently, three of the members did a talk and demonstration of woodturning to a local branch of the Women's Institute and it was very well received.

The committee meets about 6 times a year and 6 times seems about right. Each member has a specific job to do so that most aspects run quite smoothly. Apart from the 'Officers', Chairman, Secretary and Treasurer, there is a programme organiser, someone to run the raffle (there is more to that than meets the eye), an assistant treasurer learning the ropes so that he can take over in due course, a newsletter editor and so on. It seems to work very well.

The programme usually includes a 'hands on' event where members can have a go at sorting out their problems with perhaps a little advice from more

experienced turners.

As members of AWGB, the committee runs the club based on an approved constitution and follows the Association guidelines. Being part of AWGB is important for several obvious reasons but the work that the Association does in promoting woodturning nationally, especially their work with youngsters is perhaps the most significant from our club's point of view. A year or two ago, one of our younger members, Tom Williams, took part in the 'Teenage Turning' competition and after winning the Midlands area heat, went on to gain second place in the National Finals. This gained him some very valuable prizes which have helped to advance his turning abilities. Yes, we do our best here in Staffordshire to 'spread the word', so to speak.

The Mid Staffs Woodturners Association can be contacted via their secretary Dawn Hopley on 01543 376422 or via e-mail at dawn.hopley@btinternet.com



Mid Staffs members enjoying a pyrography session with Bob Neil

Woodturning Training Workshop

Coombe Abbey Woodturners have opened a new Training Workshop.

The workshop based in the visitor centre of the beautiful and picturesque Coombe Abbey Country Park has been made possible after the club were successful in being awarded an £8002 lottery grant through the "Awards for All" programme of the Big Lottery Fund. The Training Workshop will initially be open on Sundays and Tuesdays throughout the year.

On Saturday 25th August 2007 club members and invited guests from the AWGB and other clubs in the Midlands area together with the Coombe Abbey Park staff witnessed the opening of the Workshop by Chris Eagles, Vice Chairman of the AWGB



Chris Eagles cuts the tape and opens the Workshop

Graham Ball secretary of Coombe Abbey Woodturners said:-

'This workshop will help us to achieve our aims of bringing the craft of woodturning to a wider cross-section of the community, teaching our own club members and interested members of the general public, including the elderly, disabled, retired, all ethnic groups and young people, how to transform a mundane piece of wood into an item of beauty to be admired and cherished'.

Joe Taylor, Head Ranger, Coombe Country Park, added:-

" We are very pleased to be in partnership with the Coombe Abbey Woodturners, and this workshop allows good ideas to become reality. There are now great opportunities for even more people to get involved in the art and craft that the Woodturners are so passionate about. They will be able to show how our woodland trees here at Coombe can be turned from tree to household item or to a thing of great beauty. They will bring a real extra attraction for the 430,000 members of the public visiting the Country Park annually.

The Coombe Abbey Woodturners club was formed twelve years ago when their late president, professional woodturner, Roger Warren-Finding started giving tuition in the park from which the club takes its name.



The spacious and well equipped workshop

Woodturner's FAQ book

reviewed by Martin Whitby

The current "Frequently Asked Questions" style for presenting technical information is the turning innovation of this book. Having chosen this method, the author then has to make the material accessible to the starting and intermediate readers it aims at.

Fred Holder's book is divided into three main sections, they address two questions "what do I need to turn wood?" and "what do I turn?": followed by brief appendices dealing with the literature of wood turning, timber, turning terms and getting started. From its title, this ending looks rather more like a beginning, but this underlines the fragmented structure of the book, which only matters if you cannot find the particular question or item of interest to you.

The first 45 pages are aimed at getting started and deal succinctly with the possible inventory of kit needed for a turning workshop. Although the treatment of each item is generally in keeping with the brevity of the book, a great deal of ground is covered here: including choosing a lathe, turning tools and their sharpening and wood. It is an achievement to cover this amount of material adequately in a short space.

Answering the question 'which lathe do I need ?' Fred Holder lists nine very appropriate characteristics which might guide beginners and includes three tables comparing 50 different lathes (presumably all available in North America) on these criteria. This is useful stuff for anyone contemplating investing in a new or even a second-hand lathe. This part of the book ends with a section on obtaining timber, particularly for American readers, and devotes some space to obtaining timber from felling and treating it yourself.

The next section, 'what do I turn', is longer. It reviews spindle and bowl turning, before four shorter sections on spheres and hollow vessels, small projects and decorative effects. It ends with a surprisingly short section on finishing.

The book ends with five appendices which should be particularly useful to the beginner. The first lists twenty books on turning, most of which I would also recommend, and the next lists four journals on turning. The third lists timbers available to turners, especially in North America, the fourth offers definitions of some key turning terms and finally the fifth provides a glossary of commonly used turning terms.

The book certainly offers the reader a large amount of information and the presentation is notably clear and particularly well illustrated. I would argue for the inclusion of an index, which could replace the appendix on turning terms. This could steer beginners towards the answers to specific questions, in keeping with the thrust of the book. Its focus on the North American

market does not detract from the book's interest, as that is probably where a majority of the world's wood turners are. This book presents a good quantity of material and I hope it will be useful to those starting to turn.

Square Trees Nurtured

Appalled at the vast quantities of wood wasted when trees are sliced up into timber, Eli Stumuch, a bioengineer with the University of Life thought there must be a better way.

Consequently he began working on a designer tree of decidedly squarish appearance which, when sawed up at the mill, would reduce the level of discarded trunk.

What sparked the scientist to believe such dreams were possible was his earlier work on tree shapes and wood formation in plants persistently battered by winds.

Usual structures grow with one side of the trunk making wood faster, and creating an area of acutely thickened stem.

The cells which control and produce wood, affecting the trunks ultimate geometry, are called cambial cells, which reside just under the bark.

"I thought that if you could somehow turn the mechanism which controls growth on and off, and even enhance it at certain points, you might get that desired square effect," Mr Stumuch told an interviewer.

Harnessing techniques which he prefers to call bioresource engineering; "I cannot go into details as we have a patent pending; all I can say is, it is not gene splicing", he has already 'tooled' a dozen trees.

The four year old selection of species are growing on land close to the University and, claims Mr. Stumuch, studies have shown the wood quality to be identical to their round cousins.

"You get much more cells at four points round the stem, not bigger ones. We are just managing to accelerate wood formation at the sites. I suppose the bottom line is that we are altering the way the genes of the cambial cell express themselves at these four areas", he explained.

Mr. Stumuch believes the pioneering of square trees has not only important resource implications for the timber industry but also the environment.

He claimed to a newspaper reporter that by bioengineering an acceleration in wood growth, the trees are consuming up to 38% more carbon dioxide helping to mitigate the so called greenhouse effect.

He said there had been a number of enquiries from timber companies throughout Britain and North America expressing interest in his square trees.



The Association of Woodturners of Great Britain

**Notice is hereby given that the ANNUAL GENERAL MEETING of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
will be held on
SUNDAY APRIL 6th 2008 commencing at 2.00pm at
DAVENTRY COMMUNITY CENTRE, ASHBY ROAD, DAVENTRY
(Courtesy of Tudor Rose Woodturners)**

It will be preceded by the Branch Representatives Annual Meeting which will
commence at 11.00am.

The AGM will follow the usual pattern of Officer's reports and elections, plus any motions
properly presented according to the constitution.

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

Nominations for any of these posts should be presented to the Honorary Secretary by
6th February 2008, accompanied by a fifty word statement from the nominee, outlining
their background and their interest in being a committee member and should be signed
by the proposer and seconder, who must be members.

Nominations are also requested for the posts of regional representatives for the East and
West of England respectively. Branch secretaries are reminded to consult the Branch
Rules concerning the voting procedure for these two posts. Nominations should be
received by the Honorary Secretary by 6th February 2008. If required, a postal ballot will
be arranged and only relates to the voting procedure for the two regional posts on the
Executive Committee.

Any member wishing to put forward a motion for discussion at the AGM should submit
that motion in writing to the Honorary Secretary by 6th February 2008.

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

The agenda, postal ballot forms (if necessary), and travel directions will be circulated
with the February 2008 issue of *Revolutions*. We hope you will be able to attend and look
forward to seeing you on the day.

David Buskell (Honorary Secretary)

Youth Training in East Anglia

Two successful training days were held during the summer months at Simon Hope's workshop in Essex, and a total of eight young people received an introduction to woodturning.

In June Elizabeth McColl, Lewis Elmes, Henry Perrins and Michael Porosa were the enthusiastic students who benefited from tuition from Simon, Tony Witham and Brian Partridge. In August Bob and Tom Seager, Adam Smith and Jonathan Wade also had a thoroughly enjoyable time. All the students were provided with a handout on workshop safety and given advice on what, or not, to wear at the lathe, the importance of using face shields and dust masks and shown some basic tool sharpening techniques.

The mornings were devoted to spindle work concentrating on producing beads and coves and finishing with the production of a bud vase, the completion of the latter involved correct sanding techniques and finishing and polishing.

After lunch in the garden the students were introduced to face-plate work with Simon demonstrating how to turn a bowl, showing the differences in the tools used and the safe methods of using them. The youngsters then went on to produce bowls of their own under the watchful eyes of the tutors.

All of the tutors felt that both training days were a great success and hope that these young people will go on and attend other training days, building on the skills that they have learnt.

The AWGB is grateful to Simon Hope for the use of his workshop, to Tony and Brian for the time put into organising and preparing for the days, to Meantime Design Ltd. for the provision of face shields; to Peter Child Woodturning for the dust masks and to the Worshipful Company of Turners for the smocks.



Tom, Bob, Jonathan and Adam at the August event



Lizzy turning beads and coves



Tom working on his bowl



Michael, Lizzy, Lewis and Henry at the June event

Young Turners Weekend

by Stuart King

Any one who belongs to a woodturning club will be aware that the general membership is skewed towards the upper age range. Woodturning is not alone in this situation, organisations as diverse as the Womens Institute, garden clubs and community groups are all struggling to maintain a demographic balance and are all trying to attract the younger generation. To use the modern jargon, we woodturners are being 'proactive'; we recognise that without young blood our hobby or profession will eventually lose its vibrancy and we don't want it to go the way of stamp collecting (sorry stamp collectors).

The above fears would have been somewhat dissipated to anyone visiting the picturesque Hampshire village of Grateley on the recent August bank holiday weekend. Stuart Mortimer and his wife Linda hosted a 'teach in' for ten young turners aged from fourteen to eighteen years. This event was generously sponsored by the Worshipful Company of Turners, the AWGB and supported by Shirley and Jonathan Cuff who have donated four lathes for these on-going sessions. The other ingredient necessary for a successful outcome is to find a number of competent tutors willing to give up their time. This year's event was the second held at Grateley with the tutors being Stuart Mortimer, Joey Richardson, Reg Hawthorne, Ron Caddy, Nick Agar and myself.

Each young turner had the exclusive use of a lathe for each of the five 1½ hours rotations, this system ensured that over the weekend all ten students had tuition from each tutor, each covering a different aspect of the craft. Workshop discipline was excellent, and why would it not be with ex police inspector Mortimer in charge! This was my first involvement in the programme, it was hard graft but the results at the end of the session and the pride on the faces of the students upon their achievements made it so worth while. This was a true team effort and one that I am sure will pay dividends in the future.



The ten youngsters and their weekends work



William getting to grips with sanding



Kylie experimenting with spray painting techniques



A thoroughly busy workshop scene

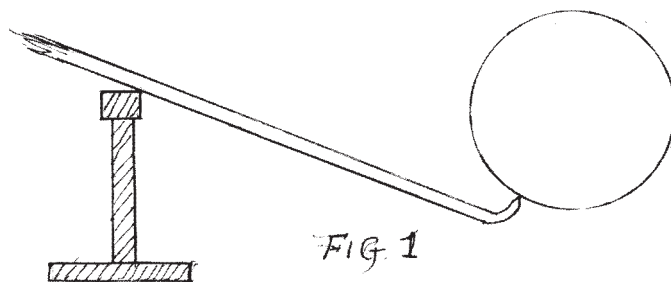
Bill Jones at the AWGB Seminar

I have to say that in my eighty-seventh year most of my energy and enthusiasm has evaporated and I find it almost impossible to go to my shop, apart from the perennial problem of how to actually get into and deal with a lifetime's "clutter & gubbins" I've accumulated in there over 40 years! A vigorous person can cope, whereas an old wreck like me is stymied! If I had a fresh start I'd eschew the untidy habits which Dale Nish aptly described as "Everything in its place and everything all over the place!" My life is now a bit miserable and only endurable because I still have my splendid daughter Ginette - a notable choreographer & teacher of Line Dancing - living with me. You can imagine how much I look forward to the AWGB Seminar because it's a three-day animated association with lively happy people. Guys that do manual work - and especially turning - seem to me to be happier and kinder than any other group of people. I seem to know most of them and although I can't remember many faces or put a name to 'em, by 'eck, they ALL know me! Perhaps it's because I've performed at the seminar a couple of times and at many clubs, but also because I have the easiest name to remember. I also wear a Hawaiian shirt and red trousers when I get the opportunity.

The first bloke I recognized was on car duty and he was Stuart King, grinning happily from ear to ear. What a treat! It's an anxious time settling in the billet and finding one's way around, but I had a bit o' luck. I quickly found my two good friends Mike Denton & Brian Froggatt. They usually take me wherever we have to go. This year cars were confined to car parks but Brian was recovering - on crutches - from a broken leg so we could use Mike's car. Brian's notable achievement was travelling *backwards* upstairs on his crutches faster than forwards! It looked ruddy dangerous to me but highly entertaining! I don't know how he managed but a nicer or happier chap you couldn't find anywhere.

The selection of presenters was unusually easy because most of the time we were all in favour of one and didn't have to separate. The fourth member of our quartet was John Berkeley but he lived close enough to go home at nights. We usually got together for breaks & meals. We started with Bonnie Klein who is always good to watch and like me she sticks to what she can do best. If you do something no one else does what more do you want? That is what people expect to see e.g. Wilson, Kepple & Betty never changed their smashing act even if they changed Betty once or twice! I can never remember Collinson & Breen coming up with any new jokes - the old ones always seemed to be the best! I often run into Bonnie - I did when I went to the US of A - and her nice husband too, whom I met again this time. I next enjoyed encountering my old friend Mike Hosaluk, the Canadian Master whom I regard as a *real* turner. What surprised and delighted me was that he made "such a fuss" of me!

At another seminar I turned a large Staunton chess king which so enthralled Mike that I made him a prezzie of it. He said my turning was so natural and easy *he never forgot it and* that king has a high place of honour in his home! How valuable such encouragement is to a worn out wreck like me. As I listen to such friends I KNOW I can still do the same today and it makes me take fresh heart and resolve to get working lots more while I can! I still have the odd demos to do. When I did a day at Ally Pally last February, I made heavy weather of one box, the wood was so hard and dry it fought me all the way. But my tool handling and lifetime experience gave the audience a still notable performance, which provided all of the confidence I needed to say to myself "Stick it old son - they're lapping it up!"



The Japanese turner Yasuhiro Satake had to be watched to be believed! He worked sitting down and didn't use a tool rest as such. He had a moveable wooden arm rest (not my arm rest!) placed about six inches from the work. His very long tools in long handles were pivoted on this wooden rest which acted as a fulcrum as he used it to lever the tool, which cut way below centre as illustrated (fig. 1). He used the wood rest with his hands moving it to precisely where he wanted it. There was no fooling about with gouges and skew chisels - and no dig-ins. His handmade and forged tools were constructed and sharpened to his own requirements and he operated the lathe speed and direction with his feet. Every minute he'd vigorously give his tool a rub on his water stone. Dead right! Frank Pain's "Cutting wood as it prefers to be cut" was never better demonstrated for all to see than by Satake. He made bowls non-stop, then reversed them to hollow them in jam chucks. He put me so in mind of my father Bertram who had one wall covered with jam chucks of all sizes, which meant he never had to make one as he'd always find one "near enough, that's exzactly!" Satake also had an interpreter who was fully utilised, explaining things and answering questions. I've never seen a better performance of natural turnery. No wonder Bertram always used to say "They're only playing at it!" But I say "And why not!" It's gotta be FUN! We also watched Petter Herud the Norwegian. Every turner is different and I thought Petter was clever, talented with very good ideas and quite different from anyone else; it's the variety that makes the show after all!

Clay Foster from Krum, Texas was a fascinating personality, slow spoken and with a marvellous turn of phrase and some super dry humour. He turned what was termed a multi-axis vessel. It was what I'd call a sheer waste of time and a useless project but it was very worthwhile as a demonstration piece and most ingeniously thought out.

As his patter all the while accompanied the work, it was one of the sessions I enjoyed most of all.

The number one for the whole show for me was the French artist Escoulen in the session "Turning long & thin with string steady rest". In my own work I seldom make it too thin for several reasons. As a restorer I hold that if the makers had to repair their own broken work they wouldn't be quite so keen on making it ultra thin! Reason two is that the work can move after a while and finish up as bent as a banana which can't be straightened except by chopping out the thin bent sections and turning screwed replacements which still end up distorted in one way or another. Escoulen's work (fig 2) which he carefully supported with steadies and criss-cross stringing was a joy to watch on the big screen behind him. He couldn't afford a tool to dig in and he never stopped to sharpen. His fine gouge never failed to cut and neither did his two bedans - little square ended scrapers, which cut beautifully like skewers. As he very carefully turned the very thin sections I could feel every movement of each tool as though I was doing it myself. I gained much inspiration from just watching him & my conscience was smitten at my abysmal failing to produce a darn thing myself for so long.

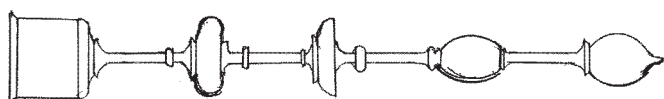


FIG 2.

I hope I shall be fit enough to attend the next seminar. My essential helper was my five piece folding walking stick. It's aluminium with William Morris painted roses. One cheeky old delegate said, "It's a bit girly - you're a bit late for that, aren't you?" I replied "It's *later than THAT!*" which caused a belly laugh. It was also good to meet Len Grantham there again. He's always fun to be with especially when he used to take the auction making remarks like "Yar Yek the Chinese turner!" I won't explain that. Goodbye! I'll see you all sooner than you think. If you're not CAREFUL!



Bill's set of Spanish Pulpit chess patterns

Satake at the Seminar

by Andy Coates

The 11th International Woodturning Seminar organised by the Association of Woodturners of Great Britain, was simultaneously a celebration of the Association's 20th anniversary. With this landmark in mind, it was felt that the 11th seminar should itself be a landmark event.

In order to make this happen, the very best presenters from across the globe were sought out, and amongst these shining lights, one name was mentioned in particular: Yasuhiro Satake. Yasuhiro Satake is something of a rarity in world woodturning; a turner with an international reputation, but who has only recently started to travel and demonstrate.

With the aid of Bill Tingey as interpreter, negotiations began with a view to bringing Mr Satake to Great Britain. With Bill Tingey's help, and a generous grant from the Great Britain Sasakawa Foundation, these negotiations were successful, and Yasuhiro Satake was confirmed as our keynote presenter.

This news caused great excitement amongst the Seminar Sub-committee, the Executive Committee, and the wider membership of the AWGB. As soon as confirmation was received, an immediate press release was issued to the periodical, Woodturning Magazine, and the news was also published on the Association's website, www.woodturners.co.uk. Craftsman Magazine also published an article detailing a brief history of the Association, its aims, commitments, and publicising the forthcoming seminar. Shorter press releases were also supplied to two other general woodworking magazines; a short slot on a regional BBC radio program provided a further opportunity to promote the event.

These initial press releases were followed up by a further, full-page, article in Woodturning Magazine. This article focused on our confirmed keynote presenter, Yasuhiro Satake. Securing Yasuhiro Satake was viewed by the AWGB as a major coup, and one which we considered would be viewed as such by the membership. Yasuhiro Satake's name was not unknown in the UK; Bill Tingey and David Woodward had visited him some time previously, and a series of articles were published in Woodturning Magazine. With appetites already whetted, the seminar publicity drove home the importance, rarity, and opportunity presented in Yasuhiro Satake's visit.

The introductory presentation, prepared and given by Yasuhiro, caused a real stir amongst the delegates, and ensured a packed auditorium for his opening demonstration. Without exception, delegates leaving at the conclusion reported a fascinating and awe-inspiring demonstration, and far too many to enumerate, claimed that the Satake demonstration alone justified their attendance.

Yasuhiro Satake demonstrated a technique of woodturning that very few people here in the United Kingdom have witnessed close-at-hand, and gave us all enduring memories of watching a consummately skilled craftsman at his work. We are all grateful, also, for the broadening of our understanding of what woodturning means to the Japanese tradition and culture, and for the glimpse of techniques developed over centuries, honed by a Master Craftsman, and which continue today in 21st century Japan.

The Satake demonstrations were ably translated by Bill Tingey, without whom much would have been lost to the delegates, and his part in their success cannot be underplayed. Yasuhiro Satake performed with great professionalism, humour, and dignity, and was viewed by all as a great ambassador not only for traditional Japanese woodturning, but for his country, and international woodturning. Furthermore his presence, in no small part, helped to make the 11th AWGB International Woodturning Seminar the most successful to date.

The AWGB are grateful to Yasuhiro Satake for agreeing to attend and present at our 11th International Woodturning Seminar, and to the Great Britain Sasakawa Foundation for their kind and generous grant which helped to make it all possible.

Yasuhiro Satake's View

It has been two years since I was in the U.K. I came then with my two elder sons, who are still undergoing their training as turners under my watchful eye, and I gave talks in Wales with the support of the Great Britain Sasakawa Foundation.

Just as he had done before, Bill Tingey was at Heathrow in August to warmly welcome me and I was reassured all would go well.

Back in 2005, Bill introduced me to the British woodturner, David Woodward and it was David who had recommended that I should be invited to take part in the Association of Woodturners of Great Britain (AWGB) 11th International Woodturning Seminar this year.

It seems that there is a long history of the use of lathes for turning in both Britain and Japan. And, although the form which lathes took in the past may be different, basically speaking it would seem as though their development has progressed following the same basic notions.

This year's Seminar, which was attended by many of the approximately three-thousand members of the AWGB, was really wonderful. It would be difficult to imagine turners in Japan being able to stage such a gathering. I suppose it has something to do with the way in which woodturning is so accessible to the general

public in Britain. One reason for this is perhaps the actual method of turning and another is the openness with which techniques are taught and exchanged.

In terms of technique, the turning tool is used above centre in the U.K, whereas in Japan we turn below centre. This makes a big difference because the style of turning in Japan developed with the idea of turning a large number of pieces of the same shape. In Britain, however, although originally large numbers of pieces were perhaps produced, nowadays the process has developed into the making of pieces of vastly different forms. Turners derive enjoyment from seeing just what they can produce according to their own ideas, while making the most of what the piece of wood has to offer.

When I first had a chance to see some pieces made in this way, I realised that turning in Japan is the result of 'making pieces with a technique'. In Britain, however, I feel it is a case of a 'technique being a way of making something'. The emphasis is different.

I therefore cannot help feeling that with the Japanese approach there are always going to be limitations, whereas with the style of turning in Britain the possibilities are almost limitless. The difference in the way that turning tools are used is just one of the things that contributes to those possibilities. So what I saw and heard at the Seminar has given me much to consider and think about. I was invited to be one of the presenters at this year's Seminar, but I returned to Japan feeling very much that I should try to be more conscious of turning as it is done in other parts of the world, while still being an ambassador for the quality of Japanese turning and attempting to turn pieces of real merit.

I must thank Association President Ray Key and all the committee members as well as everyone else from the Association who made me feel so welcome. I am also indebted to my fine interpreter, Bill Tingey, who made it possible for me to tell everyone so much about the work of turners in Japan. I rather regret the fact that if only I had been able to speak English better myself, I would have been able to converse and learn more from the other turners who attended and may well have made some new friends, too.

Despite the great distance that separates us, I would like to wish the Association and all its members continued success for the future in all they do. Thank you.

Yasuhiro Satake
Woodturner

More Kind Words

I left Loughborough brimming with enthusiasm - **Julie Heryet**

I really sensed a very energetic atmosphere at the Banquet this year - **Jacky Boase**



Struggling to unload Yasuhiro Satake's lathe



Clay Foster making the shavings fly



Petter Herud at work on one of his splendid boxes



Stuart Mortimer and the self effacing Ray Key



AWGB Chairman acting as a microphone stand



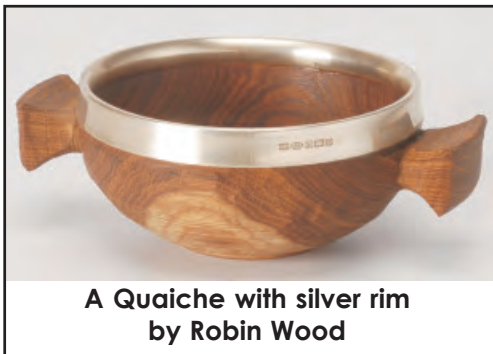
Mike Hosaluk providing a critique on a Satake piece



A box with silver mounts
by Petter Herud



"Rocking Bowl" by Hans Weissflog



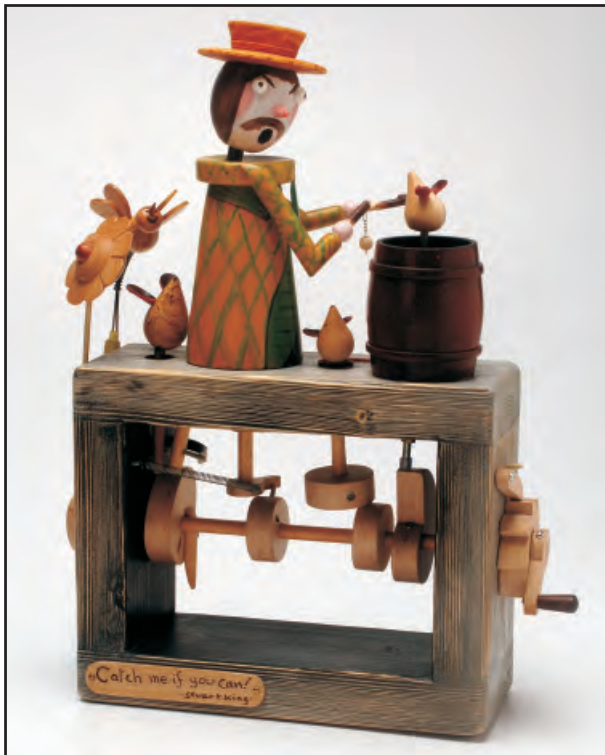
A Quaiche with silver rim
by Robin Wood

AWGB Seminar 2007

The AWGB is grateful to Charles Sharpe who is responsible for all of the photographs of the selected work from the Instant Gallery, and of the other photographs taken during the Seminar and reproduced in this edition of *Revolutions*.



A Vase on an
Ebonised Support
by Bryan Scott



Winner of the Phil Reardon Award, Stuart King, being presented with his trophy by Sue Reardon.

His winning automaton entitled "Catch Me If you Can" is shown on the left.



"Space to Think" by Bob Chapman



"A-Maze-Zing" by Derek Phillips



Guest of Honour Alan Mitchell receives a plaque conferring Honorary Membership of the Association from AWGB Chairman Lionel Pringle



Trio of Vases by Ian Clarkson



A pair of Tube Forms by Greg Moreton



Square & Fluted Bowl by Lofly Marshall



Nick Somers conducting the auction



Friends re-united



Farewell to Mike Dennis



Ray Key and the 2007 presenters



Ray Key receives a handful of balls



Ray Key making a presentation to Yasuhiro Satake

Scholastic Appreciation

I can't believe how lucky I was to be the recipient of one of the Scholarship Awards which enabled me to attend the 2007 seminar. When I applied, I did not think for one moment that I had a chance of selection, but I was encouraged by family and friends to at least try. When I received confirmation that I was one of the lucky ones I was full of excitement, disbelief and trepidation.

Friday morning arrived with bags packed and the car fueled up and so I set off for Loughborough. I was quite nervous and wasn't at all sure what to expect. Little did I know what awaited me! When I arrived I was given my disabled pass and was directed to the Reception building to register. I was greeted by Judy, Jack Townhill's wife and Sandra Needham, (where would we be without all the volunteers), given instructions as to where to go to register for my accommodation and given a pack which contained the itinerary for the three days, map, notebook, pen, etc.

After handing in the instant gallery items that I'd taken, I registered for my accommodation and was helped with my bags to my room for the duration of the stay. It was then off to lunch before the main events started. At this point I was still feeling rather worried about attending such an event on my own, I should have had more confidence in the woodturning crowd as they are all such a friendly lot. Whilst queuing for lunch I got chatting with another lady and discovered she was also on her own and was a woodturner herself.

During my lunch on that first day I got to study the agenda for the forthcoming program. What a surprise, such a busy and exciting schedule. How to make a choice of who to see and when? Each day was split into two morning sessions and two afternoon sessions with something happening in the evening as well and there was a plentiful supply of good food fitted in between.

The seminar is so well organized (how do they manage to do it?) that at each of the sessions there are six demonstrations happening at once. This means that one has to be very well organized to ensure you manage to fit as much as you can into the time available and to choose who you want to see and when. I had decided before coming to the seminar that I would concentrate on seeing the turners from abroad, as these were people in the main that I would not possibly have a chance to see again.

The first meeting was a welcome from the AWGB President and his committee, an introduction to the demonstrators and explanation of the next few days ahead. We then moved on to a presentation by Yasuhiro Satake from Japan. We learned that in Japan a person cannot call himself a turner until he is capable of turning at least 100 bowls or more a day! We learned

how they source their wood at auctions and prepare it for blanks.

After a break it was off to the first of the demonstrations, I went to see Jean-François Escoulen from France as he demonstrated multi axis turning. He demonstrated five items in 1¾ hours. That was a real eye opener for me and I learned a great deal from his obvious skills.

After a first class evening meal it was time for the opening of the instant gallery. There was a huge display of items, large and small, which made compelling viewing and to which I would return frequently during the weekend. Every time I visited that display, I would see something that I had missed before, and many pieces were an inspiration.

The next day was the start of a very busy program which was to last throughout two very full and interesting days. My first session was watching Petter Herud from Norway; he demonstrated off-centre boxes with timber inserts and thread chasing. He was very inspirational. After the tea break it was off to see Simon Hope from the UK, he demonstrated the casting of pewter to enhance his turnings -I couldn't wait to get home and give this a try.

My first afternoon demonstration was to see Robin Wood from the UK. Robin is a unique pole lathe turner, if you want to keep fit, this is one for you; Robin turns some amazing work with very primitive tools. It's a wonder that he doesn't walk round in circles as he only uses one leg to treadle his machine and doesn't swap! Next I was off to see Stuart Mortimer from the UK to see the creation of various twists, he makes the job in hand look so easy and effortless, and I guess that is the mark of such a brilliant turner.

The evening was time for the instant gallery critique. I found it very informative to see how just a slight change to the design or shape could turn a good piece into an outstanding piece. Then it was onto the banquet and auction which raised so much money for the Members Development Fund, which would finance the attendance of more lucky people at the seminar in 2009.

The final day again turned out to be a very full one. For the first demonstration of the day I chose to see Michael Hosaluk from Canada turning boxes with a twist and **what a twist!** It was real out of the box thinking (sorry for the pun). Starting as an elongated American football shaped box, with a push fit in the middle, it was then converted to a sinuous curved and contorted form.

Next it was off to see the star of the show for me - Yasuhiro Satake from Japan. His turning is inspirational not only for the different techniques, but I liked to watch his movement, and method of turning, as it is perfectly formed and ergonomic. The construction of his lathe, controlling the speed and direction with his foot. The tool rest so simple and yet so efficient. The sharpening

of his tools on whetstones placed at such a convenient place on his workbench. His use of jam chucks to hold the wood was amazing to watch. Then he showed lacquering techniques with a human hair brush and natural lacquer, which is the refined sap from the sumac tree

As I have now become disabled and need to sit down to turn, this style of lathe would be brilliant for me and I wish that manufacturers would take a look at this and see what they could come up with. I read in the latest magazines that 'Oneway' have since announced their new lathe that they have designed to enable a user to sit at, but unfortunately this is way out of most people's price range. Hopefully with a little help I may be able to construct something similar for myself.

After lunch it was time to visit with the various traders or see the last of the demonstrations. It was a difficult choice. My decision for the last demonstration of the seminar was to watch Bonnie Klein from USA turn a threaded spin top box. I guess that I had saved the best till last. What a demonstration! Bonnie is such a brilliant demonstrator, very open and at ease with her audience and her subject. She worked at getting the camera in position at all times to ensure the audience got the best possible view of what she was doing. Her work was very inspiring.

I hope to get a chance to see Bonnie and Yasuhiro some time again in the future - I could watch them both for hours and hours.

Then it was off to the closing of the seminar. I couldn't believe that my seminar was almost over. There was an audiovisual presentation of Rays Key's life; this was to be his last seminar in charge of the organisation. He was presented with a certificate and gifts by the AWGB chairman.

As I left in the car I looked back on the last few days with a wonderful impression of the friendliness of the turners, the willingness to share expertise, the inspirational lessons to be put in place at the workshop at home. Oh the plans I formulated as I drove home a very tired turner with unbelievable luck to have attended this excellent seminar.

All of the rooms for the demonstrations had been well set up with cameras and projection equipment, the organization was amazing. The committee and helpers must be congratulated, for the most part they seemed to be such a calm and well organized team but I believe they are like swans - calm and serene on the surface but paddling like hell underneath! Ensuring that all those attending get the best possible experience and an inspirational time.

If you have never attended a seminar before, please **DO** try to make it a promise to yourself to attend the next one. Start saving, apply for a chance of a scholarship, you should not miss it. It was the most

inspirational time I have ever spent, and a very big thank you to the committee for allowing me the chance of seeing it.

Dawn Cleaver

I am 17 years of age, and a second year student in carpentry at Grays College, Essex. I won a scholarship to attend this year's AWGB Seminar at Loughborough University.

At the seminar I won the Geoff Cox Young Turners Trophy for the best entry by a junior in the Instant Gallery, I was highly delighted to win this special trophy. I have entered many other competitions and have gained 1st, 2nd, 3rd and 4th places. However, it's not so much the winning as the showing other people my finished turned pieces that pleases me. I enjoy putting together the plan, choosing the wood, turning it and deciding what finish to apply. I really enjoy working with natural materials like English hardwoods.

The Seminar itself was absolutely fantastic, I enjoyed meeting turners from around the world, seeing the different ways that they turned their wood and hearing their jokes.

I am not just interested in turning, I have just finished making my own bed frame from Oak. I look forward to many happy turning years ahead creating either piles of shavings or masterpieces. My thanks to the AWGB for allowing me this amazing experience.

Richard Bicheno

I was so pleased that I had been awarded a scholarship to the prestigious AWGB seminar. I had heard so many good things about it and I was really looking forward to attending - I was not disappointed!

Right from the start, and throughout the seminar, I saw how well it was organised and realised just how much work had been put in to make it run so smoothly and successfully.

After the welcome address my biggest decision was which presenters I was going to see in the next two and a half days. It was not an easy choice, but I chose to see Clay Foster, Les Thorne, Bonnie Klein (twice), Yasuhiro Satake, Petter Herud, Simon Hope, Stuart Mortimer and Ian Mackie from Shed-Direct.

What struck me with all of the presenters was their real enthusiasm for woodturning and their particular specialities. I also loved the way they presented their sessions with such a sense of humour and it was great to have the opportunity to speak to the presenters afterwards and ask them questions. I learned so much from just watching and listening and made lots of notes so I wouldn't forget.

The time just flew by. I thought there would be quite a bit of down time throughout the seminar but I was so wrong – there was hardly time to breathe in between seminars and meals (which were delicious!)

When I saw the work on display in the Instant Gallery I was in awe of the standard and the presentation. There were so many ideas and innovations that as a novice woodturner I was somewhat daunted by how much I still had to learn to aspire to produce work of this quality.

One of the best things about the seminar for me was the friendliness of everyone I met. There were so many interesting people to talk to that I was never at a loss for a good conversation. I was also lucky enough to win a prize in the raffle! When the time came to say goodbye I was tired but exhilarated by the whole event and I smiled all the way back home.

I would like to thank the AWGB for providing me with the opportunity to attend the seminar – I will never forget it. I would also like to thank Les Thorne for being such an excellent doorman!

Joan Harwood

I was absolutely delighted when I received a letter telling me that I had been awarded a scholarship for the AWGB seminar. As I am confined to a wheelchair, this invitation also included my wife as she is my carer. The letter also stated that they would like three pieces for display in the open gallery, so off I went to my workshop to try and sort something out. Luckily I had three pieces which I thought might be good enough.

The seminar started on Friday 10th August at Loughborough University. As we live in Cumbria which is quite a journey we decided to travel down the day before. After a good night's sleep at the Quality Hotel we arrived at the University in good time for registration where we were given information packs, I had a read through and decided which demonstrators I would like to see. It was then time for lunch and an opportunity to meet some of the other delegates.

At 2.00pm came the welcoming address and an introduction of the presenters. After this we decided to stay in the main lecture theatre and watch a slide show given by Yasuhiro Satake of Japan. This was very interesting and informative, giving a good insight to his work and his surroundings in Yamanaka. After that, time for coffee and more chat. Suitably refreshed we then went to watch Stuart Mortimer demonstrating various twists; he began by using files then showed us the 'easy' way - using an Arbortec. Following a substantial evening meal the Instant Gallery was officially opened by the special guest of honour, Alan Mitchell.

Saturday saw us up bright and early for an 8.30am start. My choice for the first session was the Canadian - Michael Hosaluk who gave a very interesting demonstration of turning bowls with carved feet, something I might try myself at some point. After coffee it was off to watch Yasuhiro Satake. This demonstration, I have to say held my attention from start to finish. With the invaluable help of an interpreter, Bill Tingey, Yasuhiro demonstrated how to make a small textured bowl using all hand made tools which he passed around for our inspection. During his demonstration he continuously sharpened his tools using a bowl of water and a whetstone. What I found particularly interesting was the difference between the English and Japanese lathe and the techniques used, especially the make up and position of the tool rest.

After a fairly quick lunch, we hurried back to the James France Building to have a browse around the instant gallery. The variety and quality of work on display was fascinating, my three pieces paled into insignificance by comparison. Lots of photographs were taken which have since done the rounds of my local club.

It was then off to the demonstration by Simon Hope. He showed us how to make rimmed platters using contrasting timbers which looked really good, so good in fact that I have now made two myself and although they're not up to Simon's standard they look quite good. We then decided to go and watch Jean-Francois Escoulin. I never realised that eccentric turning could have so many angles. Unfortunately when we arrived at the gallery for the critique it was already full to overflowing so we missed out on that.

At 7.00pm we made our way to the Elvyn Richards Dining Hall for the banquet. The meal was splendid, but because I had sat in the same position for so long, I was forced to depart before the auction started, but I understand an impressive amount of money was raised for the Development Fund.

Another warm day dawned on Sunday and after a good breakfast we made our way to the University for the first demonstration which started at 8.50am. I had chosen to see Bonnie Klein and as a change from wood she demonstrated using cast acrylic. A threaded box was made and textured. When it was finished it looked just like a piece of crystal. She also used a threading 'machine' which she patented herself; it's a very useful piece of kit.

After morning coffee we went on to see Clay Foster demonstrating surface decorations using egg shells, soil etc. I began to get a bit worried at this point as my wife was frantically taking notes and listening intently. Now I know why! Since coming home no egg shell is safe and I have been making platters which she has decorated around the rim, I must say they look pretty good.

Following yet another very good lunch, Phil Irons was next on the list. He was meant to be demonstrating elliptical turning using the Vicmarc chuck, but nothing went right

for him. Everything he touched went wrong but he succeeded in turning it into a laugh-a-minute demonstration and I think everyone appreciated that.

After coffee came the last demonstration of the seminar - Jules Tattersall texturing with the Arbortec. To begin with it looked like a scene from a horror movie, all the different Arbortecs were lined up ready for action and Jules was wearing a full face mask. Nevertheless it was a very interesting demonstration which I enjoyed. After the raffle we made our way back to the hotel, exhausted but full of ideas on how to develop my own woodturning skills.

I would like to extend my thanks to the AWGB for giving me this opportunity and for all the help my wife and I received over the weekend.

Jimmy Jackson

Seasonal Flavour

by Lionel Pringle

Some years ago my local woodturning club decided to organise a competition at the Christmas meeting, it was decided that the subject matter should be as wide as possible but that it should have a seasonal flavour. Candle sticks were an obvious choice but I reckoned that a lot of people may well come up with that idea, so I scratched my head for several days trying to come up with something a little more out of the ordinary. During previous years I had made a number of Christmas Puddings which had always turned out well and had been a good talking point, but I thought that most people would expect me to do that again, now was the time for a change of direction. What else? I asked myself what was circular in shape and was typical of Christmas? A "Bernard Matthews Turkey Roast" didn't seem quite right somehow. Finally it dawned on me, of course, a plateful of mincepies, what could be simpler.

Now obviously in a project such as this, nobody is going to be paying much attention to the type of wood that has been used, only the colour is important, mincepies made from Paduak, for instance, would just not ring true, and so it is an ideal opportunity to use up some of those old scraps that you always think will be useful one day, but never are. In my case the pies themselves are made from some odd bits of Deal left over from a carpentry job and the plate is made from an offcut of Sapele that had been in the workshop longer than I care to think about.

How many pies you wish to make is of course entirely up to you, but I would mention that no self-respecting pie tin caters for less than six, I decided on ten as being the number which would adequately fill the size of plate I could get out of my offcut. My pieces of Deal were 75mm x 50mm so I cut them up on the bandsaw into 75mm squares, photograph 1.

I then mounted them in the external engineering jaws of my Axminster 4-jaw chuck. Incidentally, in order to protect my knuckles from the sharp edges of the jaws I wrap a section of motorcycle tyre inner tube around the outside, if your hand then makes accidental contact with the chuck the worst you will suffer is a nasty bruise, photograph 2. This done, turn the underside of the pie to the required shape, I will leave it your own ingenuity as to what you use for a pattern, all I will say is don't keep eating them before you have finished at least one, Turn a small dovetail recess on the bottom so that the work can be reversed and held in a set of expanding dovetail jaws, photograph 3.

Having sanded and finished the underside to a good standard, spray it with a matt lacquer of some type just to seal it effectively, and then reverse it, photograph 4 and shape the top side. Make sure that the pie has a well filled look to it and that there is a clear line where the lid meets the case, photograph 5.

Now comes the more tricky part. All quality mincepies I noticed during my research, had a scalloped edge to them, now this is perfectly easy to achieve if you have a dividing head on your lathe as I do. All you do is wrap a piece of 180 grit paper around a piece of 10mm dowel and with a piece of scrap timber attached to the top of your tool rest, (you don't want a slot worked into the metal), simply rub away until you have formed a small indent on the edge of the pie, turn the head on one space and do it again, repeat this until you have gone all the way round, photographs 6, and 7. If you don't have a dividing head you will have to do it by eye, it will probably look more authentic that way anyhow, after all that is how pastrychefs do it.

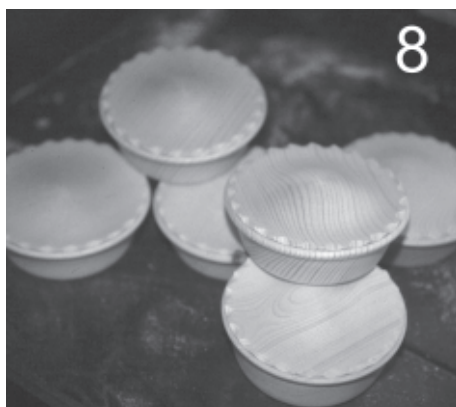
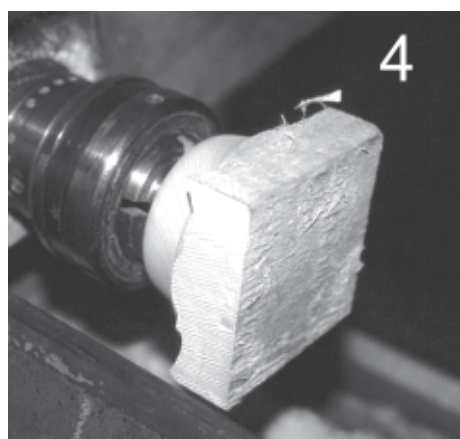
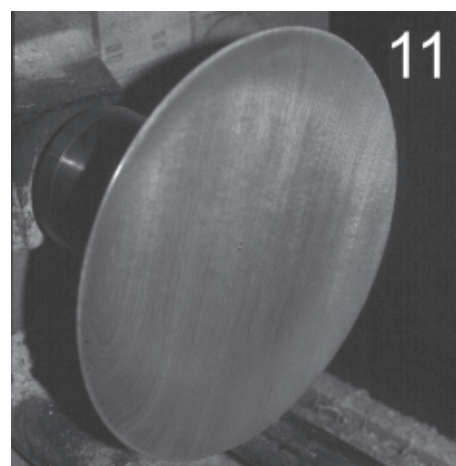
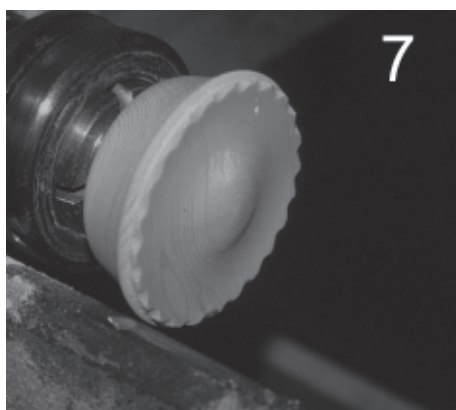
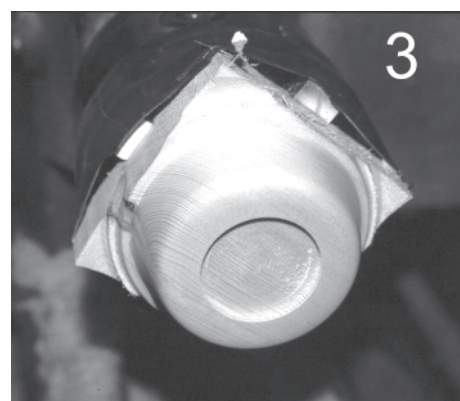
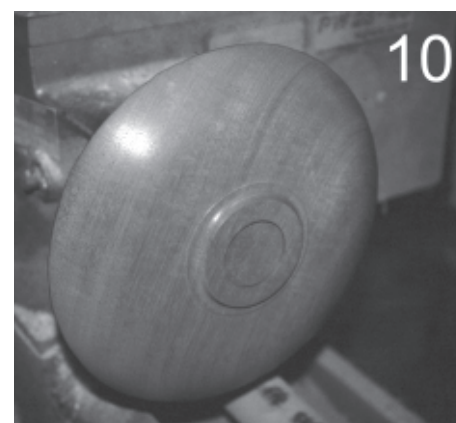
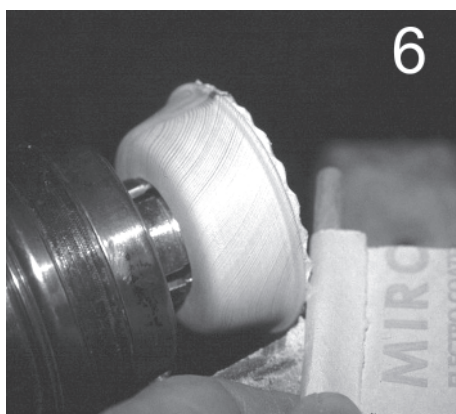
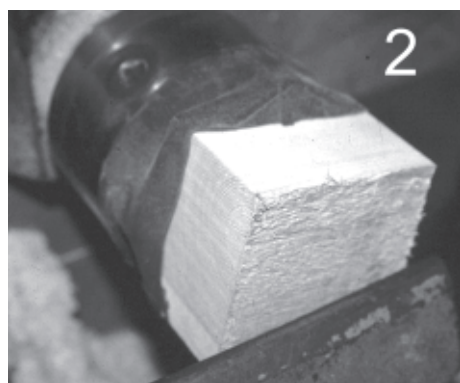
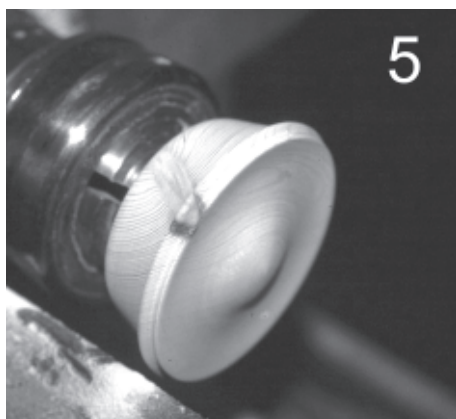
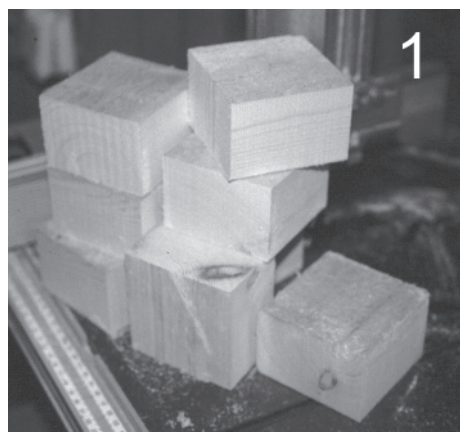
Once I had reached this stage, although the shape looked fine, I did not feel that the pies looked sufficiently authentic. The reason for this, I decided, was that they did not look sufficiently "well cooked", photograph 8. In order to overcome this I scorched them slightly with a blow-lamp, a piece of equipment which you will have no doubt observed is an essential part of any modern TV kitchen, photograph 9.

No self respecting mincepie is complete without a dusting of icing sugar, in order to obtain this effect I first sprayed the finished pie with the matt lacquer then whilst it was still tacky I rubbed a stick of chalk across a piece of glasspaper and let the dust settle over the top. Shake off the surplus when the lacquer is dry and there you have it, a passable mincepie almost good enough to eat, photograph 9.

Making the plate is a basic platter or bowl turning exercise and I will not go into unnecessary detail about the making of it except to say that it will be helpful if the area in which the pies will sit is as flat as possible, I think that photographs 10 and 11 are sufficiently self explanatory. Finish the plate in whatever fashion you are happiest with, I used a melamine finish to give a sufficiently hard wearing surface.

Finally the pies need to be assembled on the plate in an authentic looking fashion and then glued into position, have several dry runs to get the pile looking right, I found that small spots of the glue that claims to be as strong as nails was the best for this purpose as it readily fills gaps and is pretty tenacious, also it tends to

go off pretty quickly. Add a sprig of Holly, photograph 12, and see how many friends and relatives are fooled. If you are in any way handy with the carving tools you might like to try taking a bite out of one of them, don't forget to colour in the mince though.



Woodturning on a Shoestring

by John Butcher

Many wood turners I know are like myself and cannot afford to spend a lot on tools and materials and look for ways of keeping costs to a minimum.

After making a number of bowls and boxes from free or the cheapest timber to hand and finding such wood often relatively plain, I decided it was time to try to add interest by decorating and texturing in some way. I found much of the free wood was not particularly suited to colouring and piercing and texturing equipment and pyrography machines were expensive. It was then that Axminster Tools notified me of a special offer, a wood burning kit for £9.87.

Shortly after acquiring the kit, my daughter told me she regularly receives bags of free firewood comprising pine off-cuts discarded by a builders college and asked if I could make use of any of the bigger pieces. Since my tooling technique still needed some improvement and my Keith Rowley book asserted that pine was a very good medium for perfecting this, I decided to give the firewood a go, make a bowl and try my hand at branding it with the wood burning iron. I have since made a number of bowls and boxes from scrap, or firewood, and at times have been pleased with the results. I thought some *Revolutions* readers might be interested in such a project.

Photo 1 shows the pine firewood blank and Weller wood burning kit used to make a small bowl.

In this project I decided that the foot of the bowl would be formed by a bead and I would brand the centre of the base as a kind of signature. Having cut the blank to a rough circle it was mounted on a screw chuck and a spigot turned. The spigot was then recessed using a square ended skew, which I had made from a rod of 1/4 inch HSS steel from Ashley Isles, to form the base of the bowl so that the inner rim of the recess would eventually form the inner of the foot bead. The tailstock drive was then used to mark the centre of the bowl base, photo 2.

As I did not want to mark the brand to be burnt in the base, I removed the tailstock drive point to score where the drive, without the point, would hold the bowl for later reverse chucking, photo 3, a tip I picked up from a Bill Care article.

I tidied the score mark and a few more grooves to finish turning the recessed base using a point tool, which I had made from another rod of 1/4 inch HSS steel from Ashley Isles, photo 4.

As the wood burning iron is applied by hand it is not easy to position the iron accurately in the middle of the

bowl base. I therefore measured the diameter of the wood burning iron tip I had chosen and used a compass with its point in the indent made in the bowl base by the tailstock point to mark the outer circumference of where the brand should be burnt, photo 5.

I adjusted the tool rest to just below where the brand would be burnt to give stability for applying the brand. I fitted the brand tip in the iron and allowed it to reach full heat, testing it was hot enough on a piece of scrap before burning the brand into the bowl base, photo 6.

Photo 7 shows the resulting burn.

I then turned the outer bowl form using my budget Peter Child bowl gouge and scraper, trued the bowl top and sanded, photo 8, and then sealed and polished the bowl base to finish the base inside the spigot recess, photo 9.

The bowl blank was removed from the screw chuck and my Axminster chuck fitted, (not cheap but bought when on special offer). The spigot of the bowl was fitted and trued up in the chuck. The top of the blank was turned and sanded so that the bowl rim would incline inwards a little. I estimated where the inside of the bowl rim would be and where the inside boundary of the branding should be and marked concentric pencil lines on the sanded bowl top, photo 10.

I fitted my homemade indexing arm to the lathe; the chuck has a built in indexing ring. I adjusted the tool rest to a position just below the chuck centre. I then fitted the wood burning iron tip I had chosen and allowed it to reach full heat. Using the tool rest for support and carefully aligning the edge of the iron tip to the pencil line I burnt the brand onto the rim of the bowl. I then rotated the bowl blank two index positions at a time to repeat the branding process, photo 11, until the whole rim was branded, (12 brands in this case).

The bowl was then hollowed out and a cove undercut under the inner rim, using a Bill Jones 1/8" round nosed scraper, photo 12. Although my Bill Jones scraper might be considered a luxury, I use it a lot.

The point tool was used to put grooves in the top of the outer and inner rim to decorate it. I had decided to fill parts of the rim between the main branded images with burnt stippling. I made a light score to mark the outer and inner boundaries of the stippling on the rim lightly using the point tool and used a compass to pencil the boundary of the stippling around each branded image, photo 13.

The bowl inside the rim was then sanded, photo 14. I normally sand to 400 or 600 grid even with pine.

I removed the bowl still in the chuck and used a pointed iron to burn the stippled effect randomly into the rim freehand, photo 15.

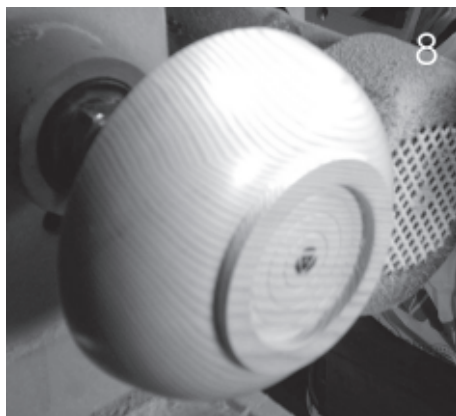
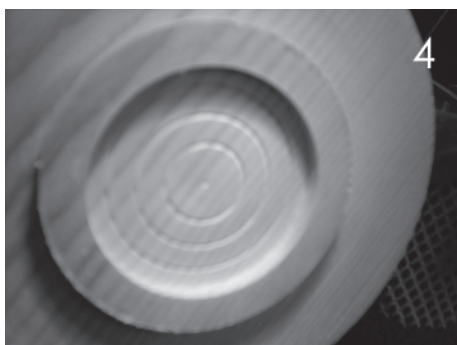
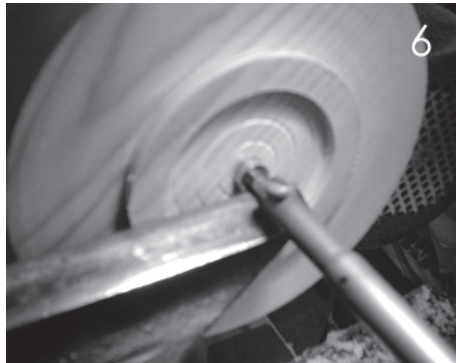
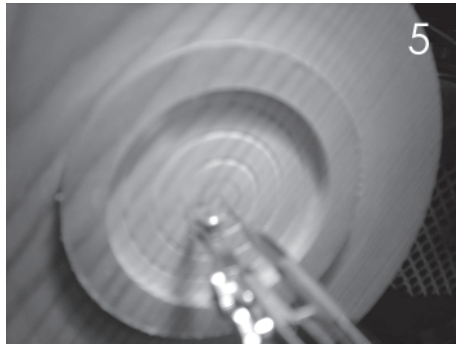
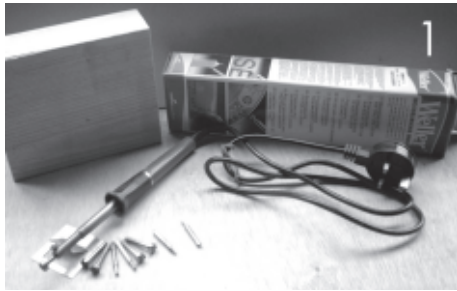
The rim was then sanded with fine Webrax and the rim and bowl sealed and waxed, photo 16. I use Woodwax 22 or similar rather than a cheaper carnauba wax stick so that the burnt images and stippling does not clog.

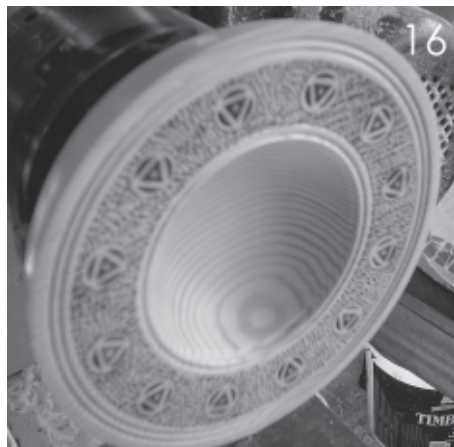
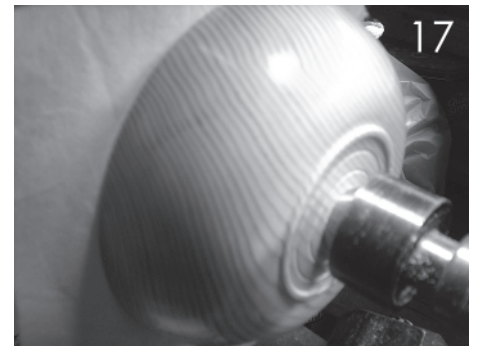
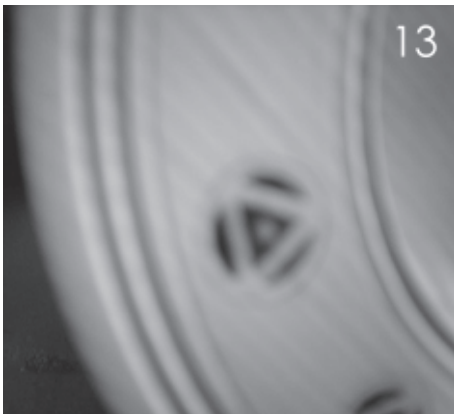
I then reverse chucked the bowl. With the Bill Care method I have found I don't need to make a friction chuck. I just fit a flat blank with tissue paper between it and the bowl and aligned and brought up the tailstock drive with drive point removed into the scored circle made earlier.

The waste wood on the recessed spigot was removed and the point tool used to create the flattened bead bowl foot and then sanded. The outside of the bowl and foot were finished with sanding sealer and wax polished, photo 17.

Photo 18 shows the finished bowl.

Photo 19 shows a selection of other bowls and boxes made from free off-cuts or firewood which were decorated with the wood burning iron kit.





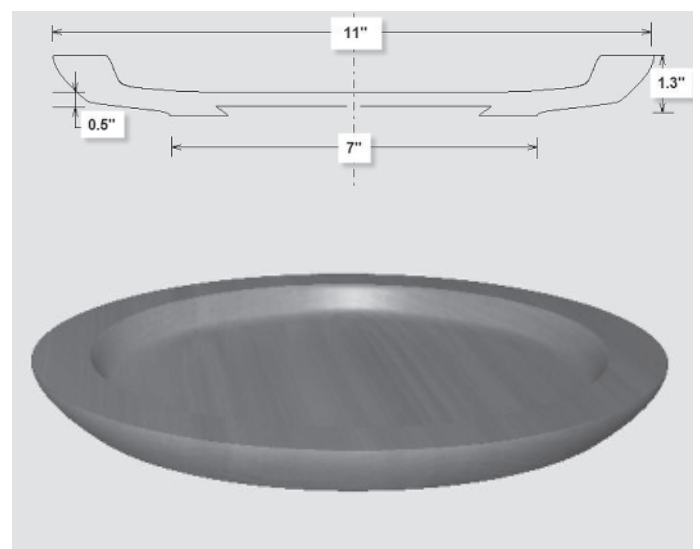
Woodturning Design – Platters

by Derek Hayes

The literature on platter design is even rarer than that for bowls. Richard Raffain hardly mentions them and Ray Key (in *Woodturning and Design* 1985) considers their design mainly from the practical utensil aspect. He lists some dos and don'ts which can be summarised in the following guidelines: an even surface, the foot in proportion, a slightly concave base, a foot diameter between 40 and 50% of the overall diameter (although he reduces these limits in a later book, *Woodturner's Workbook*), a flange thickness of not less than 4mm, a flange surface tilting inwards slightly, an interior surface flat or slightly concave and finally, the use of decoration near the outside on plainer timbers.

Tobias Kaye recommends that depending on your appetite, the *Dining Plate* should be between 10" and 11½" in diameter (see opposite). The depth should be approximately ½" with a similar thickness for the wood itself over any chucking recess employed. This gives an overall height of approx 1¼" using a 3/16" recess depth. He also suggests 7" – 7½" as a safe base diameter (much

larger than Ray Key) to avoid tipping. It should be noted, that his largest plate diameter relative to the smallest foot diameter is very close to the golden ratio. My diagrams are based on these measurements and while I am in no position to question the culinary ergonomics of the design, in this case, form certainly could be said to follow function. In this series you will remember we have been considering the turner working with form for its own sake rather than for functional reasons.



The same variables are again available with platters as with the open-formed bowl with the added advantage of a wider and flatter rim offering an additional canvas for beading and coving, carving, texturing, piercing, colouring and lettering. As before, we will only consider the first two of these, I'll leave you to consider how the other decorative effects can be included in your own work.

The platter format does suffer from a limitation in the ratio between the height and diameter. Certainly the golden ratio consideration is a non-starter here as, for a standard 10" diameter, we would need a height of over 6" to achieve the 1.618 ratio! There is however, an argument for considering the ratio of the internal diameter of the "opening" to the overall diameter – so a rim just over 2" on an 11½" diameter would give a ratio nearing the golden mean.

Because we are generally dealing with a larger "top" surface with a platter, it should be remembered that surface area increases with the square of the radius (hence Tobias' remark about appetite) so an increase in the diameter by 15% from 10" to 11½" results in a 32% larger surface area, whilst increasing to a still modest 15" gives 2¼ times the surface area – that's a lot of additional wood to decorate if that is what you like doing. Having said that, I feel the larger 11½" figure suggested by Kaye looks more attractive than the smaller 10" and so 11½" x 1¼" is the basis for the shaping of the platter in the diagram. These figures allow for removal of any collet, the use of expansion (as shown in the diagram) or of "false" chucking.

As I suggested, the same approaches as applied to the bowl: the silhouette, the foot and the rim as discussed in Revolutions 80, 81 and 82 can be used in your designs for platters.

Dave Regester (in *An Individual Approach*, 2000) reminds us that we should be able to pick up a platter easily, so it shouldn't have a bottom edge flush with the table. The need for a large base for stability (see above) also reduces the design opportunities and can remove the lifting effects mentioned with the bowl. A negative or concave curve flowing into the rim from the base helps to alleviate this problem and is why the S shape or ogee is so often seen with platters although felt by many to be somewhat dated in appearance.

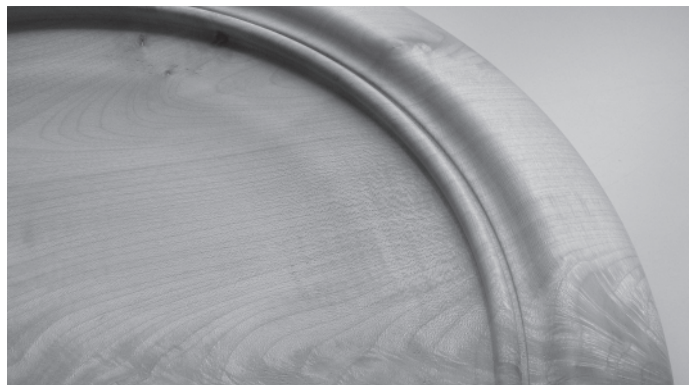


I've included a shot of a the side elevation of a recent piece of mine to demonstrate, as best I can, how the taction-effect of a rim, rolled over and under, together with an ogee shaped foot all add to give an

appropriate profile. I hope the pictures highlight the "problem" of the low profile of platters not evident with bowls. This lack of height means less "time" to introduce variations in form and any disjunctions, changes in curves, will have a much greater effect.

The asset of the rim can also over-power any design message and this must be considered when displaying a platter with a large rim. Should it be positioned in the vertical plane using a plate support, in which case is it a platter or a wall hanging? How does this change of axis affect the statement you are trying to make? Such an arrangement means that the effect of the foot is not so predominant which may be an advantage, especially with smaller pieces.

Dave Regester tells us he likes to make a shallow groove in a wide rim because it makes the "grain look good". Certainly perhaps, even more than with the bowl, *less is often more* in the case of platters. Ray Key suggests that a bead added to the surface of a flange should be evenly rounded, the proportion of width and height equal, as should the depth of the step either side of it. He goes on to say that it should not dominate but be in proportion to the piece as a whole. My recently completed ash platter included a bead, a cove and an outward sloping rim (sorry Ray!). When finished, I felt the beautiful figuring of the wood was enough in itself and after a lot of soul-searching I removed the bead which I felt had added nothing to the design of the platter. Often this is the hardest part of designing a turning, knowing when to stop and having the courage not to be precious about completed work. I hope you agree that the finished article is better than that originally intended.



The Yorkshire Woodworking Show

by Dave Grainger

This was the third year that this event has taken place but the first where the AWGB has been invited to take part. The AWGB were invited to occupy some space at the show. We were allotted a space twenty feet by eight against a wall for free. Power would be laid on for our lathe but we would have to supply our own tables. How could we argue?

I arrived at the building about 2.00 pm on Thursday 20th Sept with a small lathe, some tools and five heavy tables to begin setting up. I eventually found one of the organisers and asked where our space was. I was shown an area which backed onto a trader who was setting up his stand. The area was not marked out and I was told to "take as much space as you like; there are plenty of tables over there". Well I didn't argue, I drove into the building right up to our allocated space and set up my own tables. Shortly afterwards Tony Walton arrived with the display equipment and the exhibits. We began setting up. The trader behind us allowed us to display AWGB posters etc. on the back of his stand and I believe that in the end we had created an attractive display. Jim Boulton and Jim Nixon from the Strathclyde Branch then arrived and set up their club lathe and with the arrival of Jack and Judy Townhill the contingent was complete. We went back to our individual digs and then met together for a meal in the evening.

During the following three days the team gathered each morning prepared to face the visitors. The two lathes were in use most of the time, even though there were a few hiccups. People did come to the advice clinic with some of their woodturning problems and between us I believe that we were able to help, sometimes in a practical manner by means of demonstration. Some people who were unaware of the existence of a national organisation remarked how important it was that there should be one. There were some very encouraging remarks made about the work on display and we explained how they were chosen and about the biannual seminar. Attempts were made to encourage people to start a branch in this rather sparse area. The enquirers were told that the AWGB is always prepared to help them. A good deal of AWGB literature was distributed and we did gain one new member.

On the whole the show was disappointing as regarding numbers of visitors and stands. There was plenty of space; however it was evident from the diminishing number of traders, that there was something wrong that would have to be corrected should the show continue into 2008. However I am convinced that we did make an impression in the Northeast by flying the AWGB flag in the region. We thank those members who gave their time and enthusiasm to the event and also thank Strathclyde Woodturners for allowing us the use of their lathe.



Tony Walton at the lathe



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Dave Grainger doing his bit

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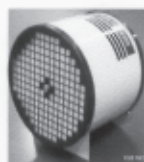
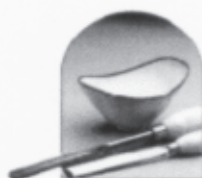
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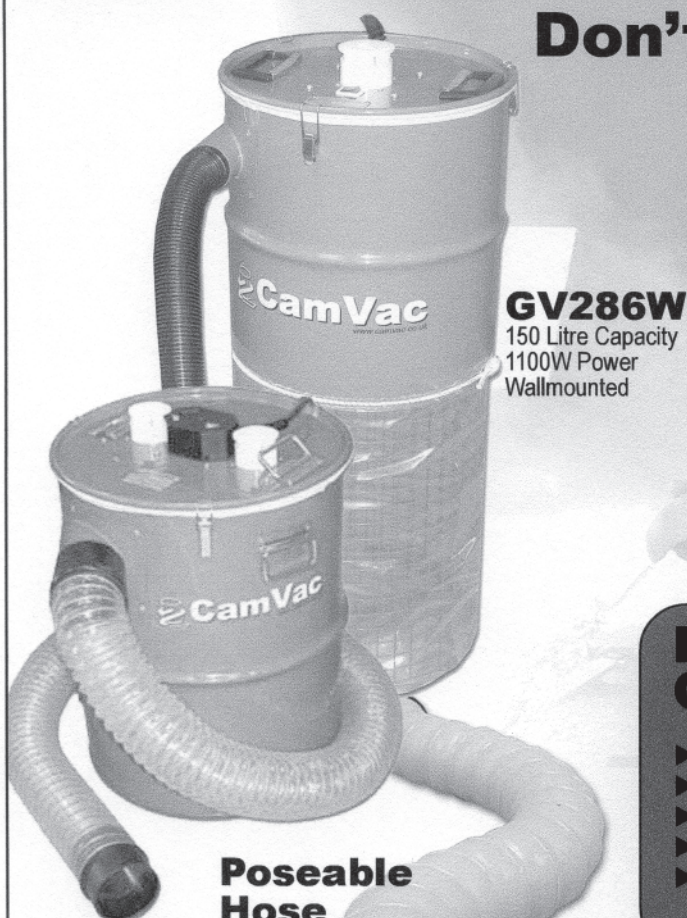
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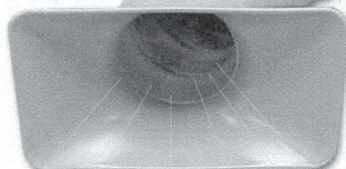
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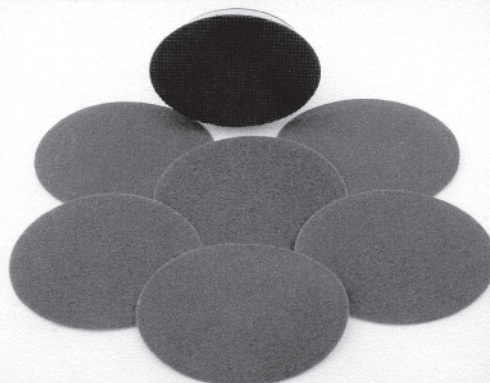
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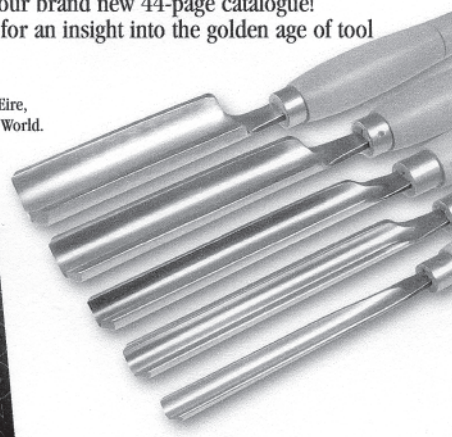
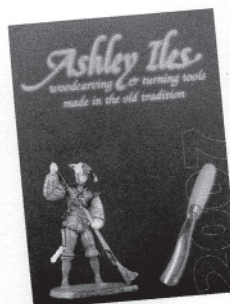
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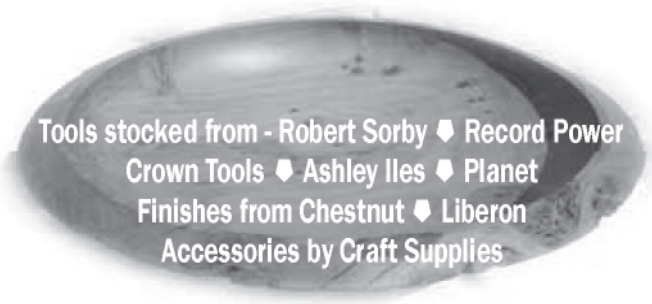
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