

# *Revolutions*

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 84

February 2008



*Dennis White*  
*1907 - 2007*

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Ray Key,  
The Firs, 53 Weston Road, Bretforton,  
Evesham, Worcestershire, WR11 7HW  
**Chairman & Newsletter Editor**  
Lionel Pringle,  
Merrymead, 57 Westfield Lane,  
St Leonards on sea, East Sussex, TN37 7NE  
Tel/Fax: 01424 752452  
E-mail: lionel\_pringle@yahoo.co.uk

### Treasurer

Adrian Needham,  
Brimbles, 114 Slough Road, Datchet, Berkshire,  
SL3 9AF  
Tel: 01753 593771  
E-mail: ajneedham@e-brimbles.com

### Secretary & Data Manager

David Buskell, Woodlands,  
52 Upper Selsdon Road, South Croydon,  
Surrey, CR2 8DE  
Tel: 020 8 657 5565  
E-mail: davidbuskell@yahoo.com

### Vice Chairman

Chris Eagles,  
4 School Road, Aston Somerville, Broadway,  
Worcestershire, WR12 7JD  
Tel: 01386 859247  
E-mail: chriseagles@btinternet.com

### Membership Secretary

Derek Phillips,  
30 Sherrell Park, Bere Alston, Yeoverton,  
Devon, TL20 7AZ  
Tel: 01822 840438  
E-mail: derek.phillips@virgin.net

### Trade & Business Liaison

Tony Walton,  
7 Maple Leaf, Tiptree, Colchester, Essex,  
CO5 0NJ  
Tel: 01621 810949  
E-mail: twwoodturning@lineone.net

### Members Development

Jack Townhill,  
16 Tai Cae Mawr, Llanwytyd Wells, Powys,  
LD3 9SH  
Tel: 01591 6101900  
E-mail: jacktownhill@aol.com

### Web Master

Brian Partridge,  
Homeside, Lady Lane, Hadleigh, Suffolk,  
IP7 6AF  
Tel: 01473 828489  
E-mail: brianpart@aol.com

### PR Officer

Andy Coates,  
14 Newson Avenue, Mutford, Beccles,  
Suffolk, NR34 7UN  
Tel: 01502 476332  
E-mail: andy@cobwebcrafts.co.uk

### Youth Training Officer

Tony Witham,  
39 Horsey Road, Kirby-le-Soken,  
Frinton-on-Sea, Essex, CO13 0DZ  
Tel: 01255 671697  
E-Mail: tony@awitham.freeseerve.co.uk

### Health & Safety, Insurance

Peter Bradwick,  
183 Llantarnam Road, Cymbran, Gwent,  
NP44 3PG  
Tel: 01633 673640  
E-Mail: peterbradwick@btinternet.com

### Regional Representatives Midlands & Wales

Jack Townhill, details as Members Development

### Northern Counties & Scotland

David Grainger,  
Laurel Bank, Kirby Thore, Penrith, Cumbria,  
CA10 1XN  
Tel: 01768 361744  
E-mail: woodinwest@care4free.net

### Southern Counties

Mike Collas,  
8 Wiltshire Gardens, Twickenham, Middlesex,  
TW2 6ND  
Tel: 0208 8946759  
E-mail: mike.collas@btinternet.com

### Eastern Counties

Brian Partridge, details as Web Master

## Editorial

Once I again I find myself using this editorial space to make a plea for some more content for these pages from you, the membership. I have beefed up the last couple of issues a bit by utilising stuff from my own archive, I could have done this again, but I think that to do so would leave me open to accusations of abuse of privilege; consequently this issue is down to 32 pages.

I know that many of you have tales to tell, let us know what you are up to in your own little part of the woodturning world. Tell the other members about that useful little tip that you have for overcoming a particular difficulty. Let us know how your particular branch came into being and how you set about organising things in your neck of the woods. Woodturners are by nature extremely nosy, we love to know what other folks are getting up to.

One member suggested once that he may put together a crossword, which was the last I ever heard of that particular project, how about it?

Many of you may well be concerned about the writing side of things, don't worry about it, I am quite content to sort out the grammar, spelling etc. that's what being an editor is all about. In these days of digital cameras, producing a reasonably good quality photograph is easier than it has ever been, remember a good photograph is worth an awful lot of words, in the context of this publication probably about 120 on average.

We do actually pay good money for some of the contributions. Articles such as those by Adrian King and Derek Hayes and features such as the one showcasing the Forest of Bere Woodturners in this issue, all attract payment at the rate of £50 per page, other items like the cartoon are paid at an agreed rate with the contributor. However we do not provide payment for pieces that are considered to be news items or information for members.

I look forward to receiving all manner of contributions in the coming months, if you would like to discuss a particular idea or project with me please pick up the phone or send me an e-mail; all my details are in the column to the left of this editorial.

You will see from an announcement elsewhere in this issue that the publication dates of 'Revolutions' are being adjusted. This is being done in order to make reporting of some events more relevant to the time of the year in which they actually occur; unfortunately the change will mean that you will have to wait an additional month for issue number 85 which will not now be with you until June. I hope that with all those additional contributions you will find the wait worthwhile.

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

### DATA PROTECTION ACT

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

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## Front Page

Dennis White  
on the occasion  
of the presentation  
of his  
Honorary Membership  
of the AWGB.

Photograph  
courtesy of  
Stuart Mortimer.

Copy deadline  
for the next  
edition of  
Revolutions

April 21st 2008



# The WCT Competitions

As announced in the previous issue of *Revolutions*, the Worshipful Company of Turners are holding their bi-annual series of competitions on 3<sup>rd</sup> June 2008. There are four categories that are open to all woodturners, included amongst these is the Plain Turning competition which is open to all members of the AWGB only. Details of this competition and an entry form can be found on pages 31 and 32 of this publication, if you would like details of all the other categories, they can be downloaded from our website [www.woodturners.co.uk](http://www.woodturners.co.uk) or obtained from the Clerk to the WCT, 182 Temple Chambers, Temple Avenue, London EC4Y 0HP. It is hoped that a significant number of members will take the opportunity to enter this prestigious competition, and we would like to emphasise the fact that you do not have to be a professional turner to enter.

May we also remind the young people who have attended any of the Youth Training Days organised jointly by the AWGB and the WCT that they are eligible to enter the Ray Key Special Youth Competition. The winner of this section will be awarded the AWGB Geoff Cox Youth Trophy and £100 from the Worshipful Company of Turners, the entry form is on page 32.

## New Committee Member

Peter Bradwick has been co-opted onto the Executive Committee to look after all matters relating to Health and Safety and Insurance. Peter's contact details can be found in the list of committee members on page three.

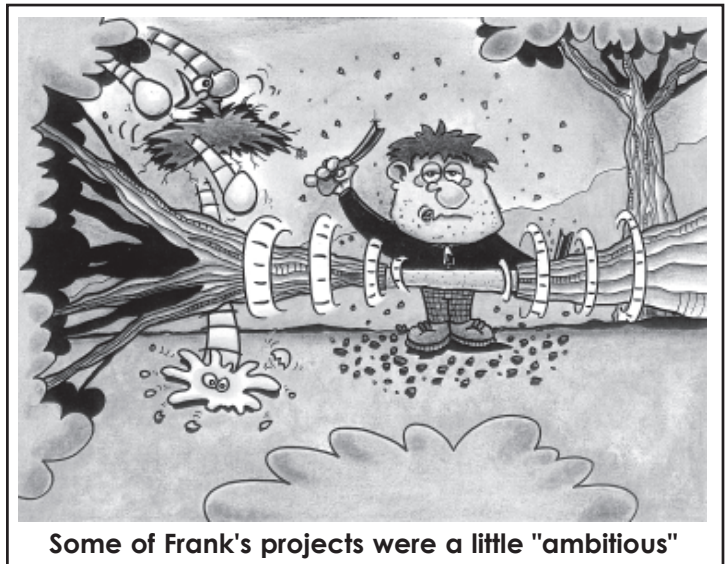
## Dust Free

My name is Paul Bridger, I am a Woodtuner and a member of the Association. I had a Laryndectomy some months ago and after my operation I had a major problem with dust. My face mask was of no use as it only covered my nose and I now have to breathe through a Tracheotomy in the neck. I wear a HME (heat and moisture exchanger) over the opening but it offers no more protection than ones own nose!

I wrote to 'Woodturning', a magazine I advertise in, and asked for any suggestions to help me with my problem. I had a telephone call from a chap in Devon who had invented a dust free woodturning chisel. Naturally I was very intrigued.

The gentleman in question came up to see me in my own workshop and demonstrated his new tool. I tried it out for myself and I was amazed at the result, he gave me the tool to test and I am now using it every day and demonstrating it to all of my woodturning friends.

If any member of the AWGB would like to see this wonderful tool being used I would be very happy to demonstrate it as it is now going into production. I live in Uxbridge in Middlesex and my telephone number is 01895 255937.



## Revolutions Publication Dates

Up until now *Revolutions* has been published in February, May, August and November. It has been decided to move these dates on by one month. The main reason for doing this is to ensure that reports of events such as the AGM and the Seminar can be produced with less of a rush in the case of the former and nearer to the event in the case of the latter. Consequently the next edition of the newsletter will be with you in June and subsequent issues will arrive in September, December and March.

## Wizardry in Wood

In advance of the Worshipful Company of Turners main exhibition in June 2008, there will be a special 'Wizards in Wood' exhibition, showcasing the work of Stuart Mortimer and Joey Richardson at the LINLEY shop in Albemarle Street, London W1 from 29 January to 16 February 2008. In addition Stuart and Joey will be giving live demonstrations of their work on the 6<sup>th</sup>, 7<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> February, between 11.00am and 3.00pm

The main exhibition itself, 'Wizardry in Wood 2008', will be held from 4<sup>th</sup> to 6<sup>th</sup> June in the splendid Hall of the Worshipful Company of Carpenters in Throgmorton Avenue, London EC2. It will be preceded on the 3<sup>rd</sup> June by the Company's turning competitions, more details of which are top left of this page and on pages 31 and 32. For those that have a fascination with woodturning this exhibition is an absolute must as it will be featuring the work of more than twenty of the foremost woodturners in the country.

You can find more details and keep up to date with preparations for this event by visiting the website at [www.wizardryinwood.com](http://www.wizardryinwood.com)



## Honorary Membership

Those of you who make a point of reading the contents of this newsletter thoroughly may remember the mention that Ray Key made, in his article entitled 'Reflections', in issue 83, of the work that his wife Liz put into the formation of the Association in it's early days.

Liz has always been a great supporter of the AWGB behind the scenes, and apart from being a great help to Ray personally during some difficult times in the Association's history, she has provided food and drink for innumerable committee meetings when slovenly woodturners have taken over her home. She has also provided enormous fruit cakes at the International Seminar; these have been instrumental in ensuring that some committee members have not broken under the strain.

At long last this total commitment has been officially recognised, during yet another committee meeting at Liz and Ray's house, Liz was presented with a plaque to officially enrol her as an Honorary Member of the AWGB. I am sure that all members who know Liz, and hopefully those that don't, will recognise that this recognition is long overdue and we all hope that Liz will be around on the fringes of the Association for a long time to come.



Chairman Lionel Pringle presents Liz Key with the plaque conferring Honorary Membership of the AWGB

## Handbook Information

Would all members who have entries in the Commissions, Demonstrations or Tuitions lists, in the Member's Handbook, please be so good as to check the information shown and inform the Data Manager, David Buskell, of any changes by March 15th. We cannot be held responsible for any inaccurate information being published if we are not kept informed of changes. Better to let us know before details are published rather than after.



*Youth Training and  
Development Programme*



### Young Turners Training Days 2008

Sponsored by the AWGB  
in association with  
The Worshipful Company of Turners

Introduction to Woodturning days, aimed at those with little, or no experience, of woodturning have been organised as follows:

29th March 2008 and 31st May 2008  
both at Great Bromley in Essex for six students  
A weekend in August (yet to be decided)  
at Grateley in Hampshire for eight to ten students

The courses will cover safety in the workshop, safe turning techniques, tooling and finishing

Application forms are available from  
Tony Witham, 01255 671697  
tony@twitham.freemove.co.uk

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2008  
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*This will be your last copy of  
Revolutions if you fail to renew*

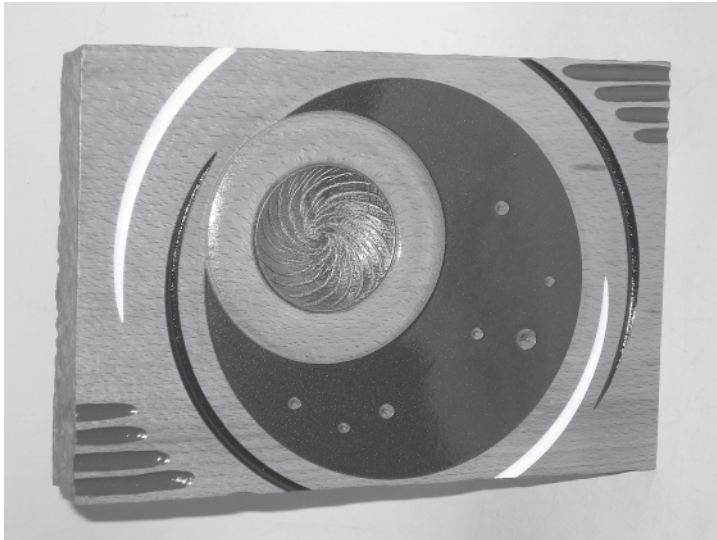
***PLEASE NOTE***  
*Membership Secretary  
Derek Phillips  
has MOVED he is now at*

***30 Sherrell Park  
Bere Alston  
Yeoverton  
Devon  
TL20 7AZ  
Phone: 01822 840438***

# Two of a Kind

by Adrian King

A lesson I have found hard to learn is that you should never show your latest creation to the family. If they don't take to it, then you are in the clear; but if they do, they will want it – but not just as it is – they will want a different colour, wood, size or even two of them! Hence this project. I had seen Nick Agar turning his trade-mark plaques and decided to try my hand at this bold and garish piece. This was the result.



Upon seeing it, my daughter decided what she would like for her birthday – two plaques, similar but not identical and linked together in some way as a complete unit and with colours to co-ordinate with her wallpaper! Well, I suppose it solved the gift problem.

I had a small plank of elm, which I planed and sanded, then cut into two blanks each 200 x 150 x 50 mm. I decided to join the two plaques with copper tubing and stagger them at 45°, so I divided one edge of each into thirds and drew lines at 45° as a drilling guide and marked a centre line along its length, photo 1. Photo 2 shows the blanks cramped to the drill table, which was turned through 90° to a vertical position and the 15mm Forstner bit carefully aligned with the drilling line. Each hole was drilled in the same way to a depth of about 20mm.

Each blank was hot-glued to a scrap faceplate and the position of the first circle marked on one by means of a suitable lid to avoid compass marks on the face – at this stage I had not decided whether to hollow it out or form it into a dome, photo 3.

The next task was to position a faceplate centred behind the marked circle and for this I used a sharpened knockout bar and a drilled dolly, which fitted into the Morse taper, photo 4. The tailstock was centred on the circle, photo 5, then the position marked with a quick tap of the bar, before the blank was removed and the position ringed and numbered, photos 6 and 7.

A faceplate was centred on the mark and positioned with its screws lined up with edges to allow the corners to be set forward for angled turning at a later stage, photo 8. The screw holes were also numbered.

A point tool was used to delineate the first feature. The elm was rather hard and chippy, so I decided to dish the centre after all, using a 10mm bowl gouge. Place the tool-rest so that it extends beyond the rotating corners on the left hand side, photo 9. A shear scraper is used before sanding to 600 grit.

A Sorby texturing tool was used to form a textured band within the hollow and sanding sealer applied, photos 10 & 11.

The face was covered with masking tape and the outline of the hollow pressed down with a thumbnail, before cutting with a sharp skew, and peeling away the centre to reveal the textured hollow, photos 12 and 13.

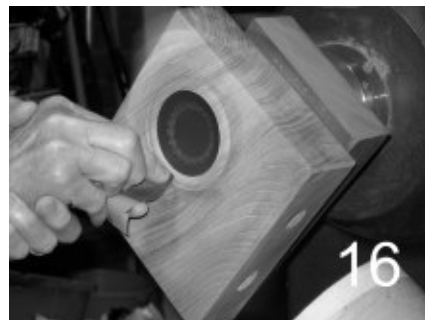
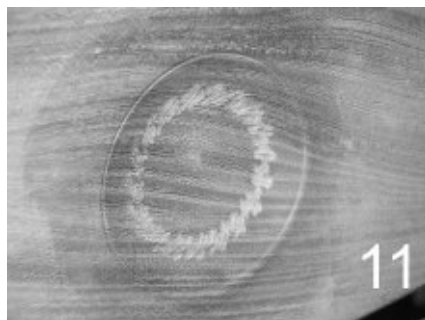
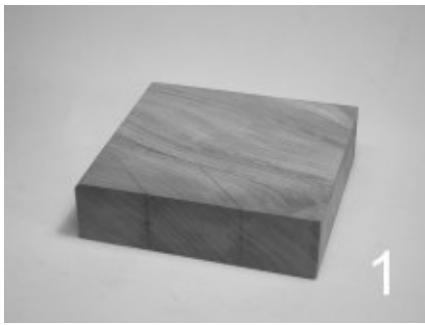
The piece was then sprayed with an acrylic car finish and left to dry. The point tool was again used to define a circle about 10mm out from the coloured recess, and then a bead was turned with a detail gouge, photos 14 and 15. Alternatively the point tool could have been used to form the bead as well as shear scraping it. Finally the bead is sanded and sealed, as it will retain its natural colour, photo 16.

Once again the blank was covered with masking tape and pressed down around the outer edge of the bead. Then the centre was marked and a diagonal drawn. A mark was made on the diagonal 25mm from the centre of the circle, this was used as a centre for the second circle, which will define the crescent, photos 17 and 18. Cut round the circle covering the bead and the dished area and then transfer the measurements for the centre of the outer circle onto the back of the scrap chuck, photos 19 and 20. Mark the cutting line with a coloured pen to check its position relative to the inner dish, then cut with the skew and remove the masking tape from the crescent, photos 21 and 22.

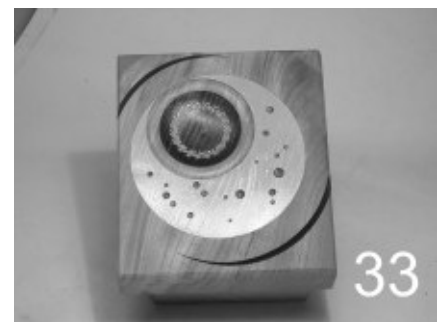
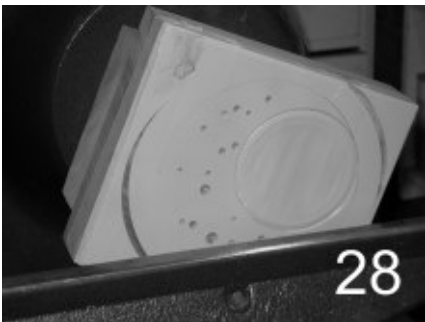
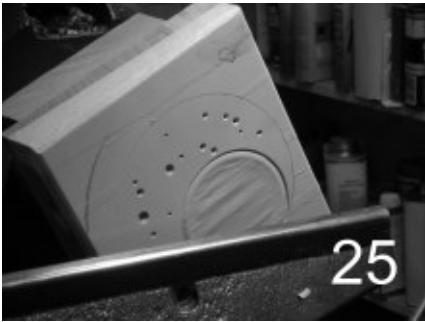
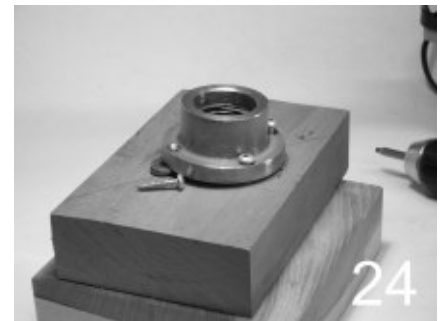
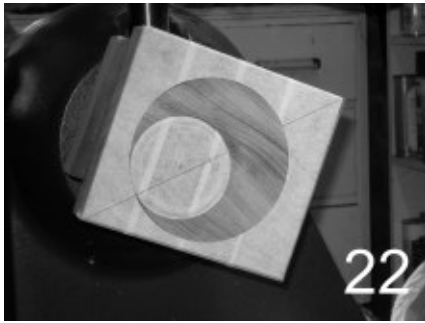
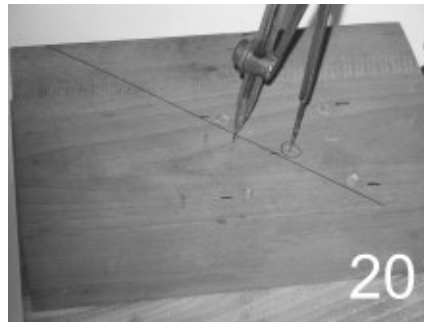
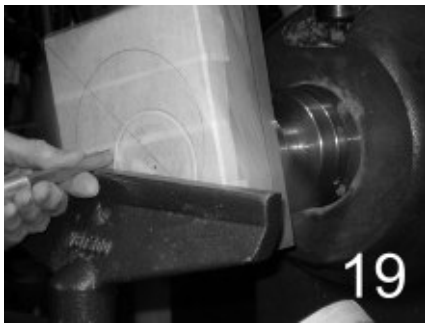
The whole was then sprayed with a car lacquer and the crescent decorated with a pattern of hollows drilled with a countersink bit to different sizes and depths, photo 23.

The next step is to mount the block at an angle to the headstock in order to cut the outer arcs. Screwing washers under one corner of the faceplate, photo 24, pushes it forward to meet the tool. Mark the position of the arc, using a felt-tip pen; it is hard to see where to cut without this, photo 25. The initial cut was made with a point tool and once established can be cleaned up with a detail gouge, photos 26 and 27. The process is then repeated with the washers moved to the diagonally opposite screw of the faceplate and the second outer arc cut, photo 28.









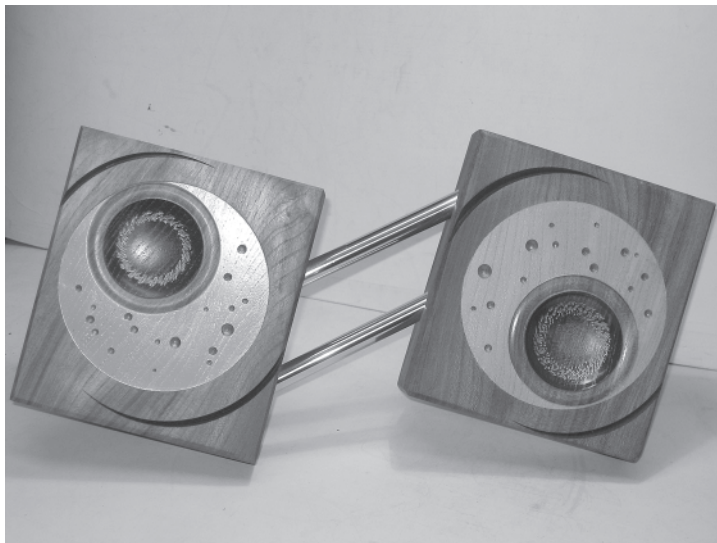
While the masking tape is still in place, the arcs can be coloured, using an acrylic artist's colour, photo 29. Gilt Cream was then applied to the drilled hollows using a cotton bud – and rubbed into the grain over the entire crescent with a cloth, photos 30 and 31. After the tape has been removed from the inner dish, gilt cream can be applied to the textured area, photo 32. Once dry, the excess gilt cream can be polished off with a paste wax or finishing oil and the whole given a further few coats of oil, photo 33.

A second block was then prepared and marked up and the process repeated.

The connecting rods are two 150 mm pieces of 15mm copper tube, burnished between centres, photo 34, and given a coat of clear lacquer.

Holes are drilled on the rear of the blocks to take keyhole plates for wall mounting, but these are not screwed in place until the orientation has been decided, photo 35, this can be horizontal, vertical or at any angle you fancy – or it could be left freestanding.

Finally the piece is assembled. It was a very snug fit, so it was not glued. This leaves the possibility of disassembly, should the copper ever tarnish and need repolishing. Had I had more of the elm, I might have made it a threesome!



## Old England to New England

by Carole Barnes

Last month, my husband Ken and I celebrated my 60th birthday in the USA. As we are both avidly interested in woodturning (he being the Turner and I "Sales and Marketing") we were naturally drawn to craft shops featuring this. One of these was in Camden, Maine and a helpful assistant who understood our passion suggested we visited the Messlar Gallery near Rockport, about a 30 minute drive away.

We were welcomed very warmly and encouraged to tour the 11 acre site. Each building held something different; one workshop sported 12 lathes and the students were very happily occupied in learning the skill of woodturning. We wound our way round each lathe, stopping to chat about where each student was in the development of the art, and they were all content to explain. As we progressed through to the next area, we were greeted by students and teachers alike in many woodworking crafts and were able to see furniture in the making. I only spotted one lady student and needless to say, she kept us talking longer than the rest! The *pièce de résistance*, however, was in the gallery itself. Jaw dropping work indeed! Famous woodturners from around the world displayed their most treasured possessions and what a joy to behold. Each piece was exhibited on a pedestal, with plenty of space to revolve around so that we could really study the exhibit, examining from every angle the beauty and talent of their gifts of creativity. It left us breathless and astounded as to what could be done from a single branch or burr. We thoroughly recommend a visit to all enthusiastic readers of "Revolutions".

We later drove to Stonington and had the pleasure of meeting Joaz Hill 'at home' in his enviably large shed and observed the bowls for sale on his shelves. We spent a fascinating hour comparing notes and were amused to hear that he was under the impression that all woodturners in Britain stood with the head-stock on the right hand side, i.e. we would all be standing to work at the back of the lathe! Ken assured him that this was not the case. Joaz Hill can be contacted via his website [maine-web.com/woodturning](http://maine-web.com/woodturning) and his company is called Shapeshifter at 14 Lee Hills Road, Stonington, Maine 04681 or e-mail: [python2@verizon.net](mailto:python2@verizon.net)

In conclusion did we get to see what we really had gone for, the colours of the rapidly changing autumn leaves? Well, of course we did, but maybe next time I shall get the opportunity to study the leaves, rather than those things underneath which makes my husband ecstatic in his hunt for his favourite hobby!



Ken in more familiar surroundings



# Pan and Tilt Mechanisms for Demonstration Cameras

by John Leach

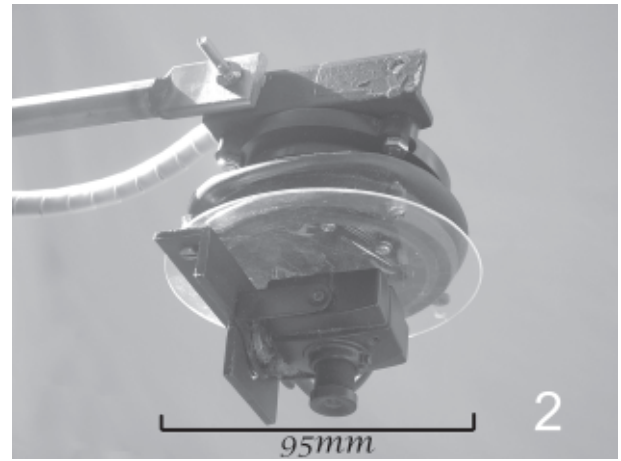
An important part of a woodturning club's activities is to show professional and club members working on a lathe. With a small audience it is possible to stand around the lathe and see the demonstration at close quarters. However, if the audience is larger it is not possible to see the actual tool at the point of cutting wood, particularly for spindle work or shaping the side of a bowl. A camera looking along the axis of the lathe will give one view of the work and a camera mounted above will give a view similar to that looking over the turner's shoulder (fig 1).



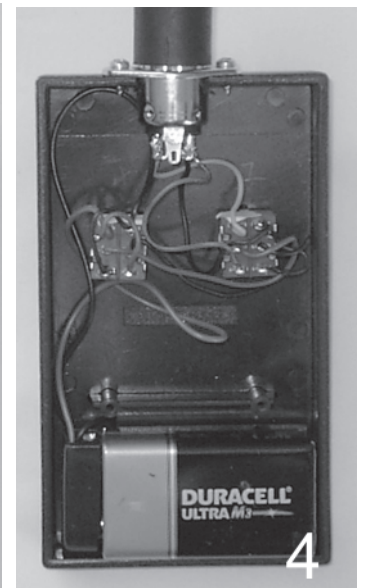
A conventional camcorder mounted on a tripod will give a good view along the lathe and the high optical zoom, which can be remotely controlled, will enable the field of view to be adjusted as the turner works across the face of a bowl or platter.

For the overhead view, a lightweight, miniature, colour camera is required so that it gives a good quality picture but is unobtrusive and avoids the need for a substantial support structure. However, these cameras usually have a fixed focal length lens. To enable the audience to have a detailed view of the tool or the workpiece, the key area needs to occupy a large part of the monitor screen. Inevitably this means that, as the turner works along or across the wood, the tool moves out of the field of view. To overcome this, either the magnification must be reduced, (which increases the field of view but reduces the visibility of the cutting tool), or the camera operator needs to keep disturbing the turner by getting up from the audience and adjusting the position of the camera. An alternative is to buy an expensive pan and tilt camera system such as used in the security industry, but these may not have cameras suited to this woodturning application.

At the East Herts Club, two low cost pan and tilt mechanisms have been used to enable the maximum magnification to be used, with remote adjustment of the cameras enabling the tool to be kept in the picture as cutting moves along or across the workpiece.



The simpler and lower cost mechanism uses the moving part from an electrically adjusted car wing mirror (fig 2). This can be obtained from a car scrap yard or from the internet<sup>1</sup>. The mechanism is removed from the mirror housing and the glass holder. A small plastic angle bracket is screwed to the back of the mechanism to enable it to be fixed to the arm attached to the upright of the floor stand. The camera is fixed to a second plastic angle bracket which is attached to two of the mirror attachment points on the moving part of the mechanism. To protect the mechanism a thin plastic disk can be attached between the camera angle bracket and the moving part. In a car the mechanism is designed to operate from a 12 volt battery but a 9 volt PP3 battery is used quite satisfactorily here.

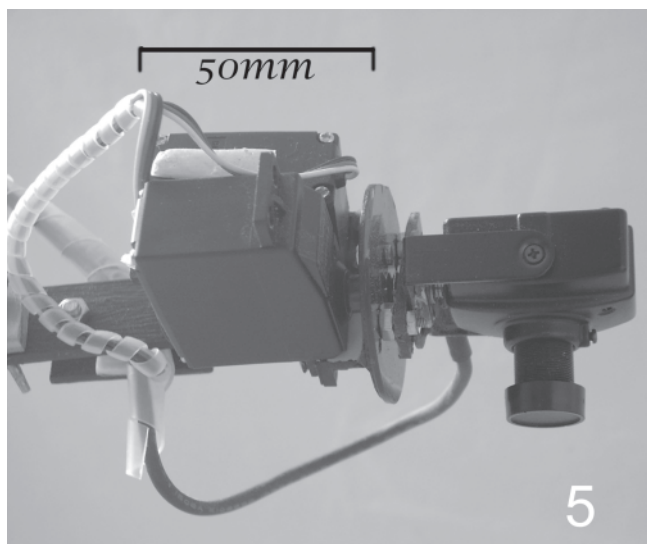


Adjustment of the mechanism is achieved using two small miniature toggle switches (fig 3) which are housed in a small enclosure together with the battery (fig 4). To allow remote operation, the switch box is connected to the camera adjustment mechanism using a length of 4 core cable (such as alarm cable). The cable length can be sufficient to enable the camera operator to sit in the audience rather than stand at the camera throughout the demonstration. The movement provided by the mechanism enables an area of about 16 x 14 inches (405 x 355mm) to be covered with a field of view of about 6½ x 5 inches (165 x 125mm). This field of view is achieved with a 16mm focal length lens on



the camera which is positioned about 24 inches (610mm) above the lathe where it does not impede the turner.

The second camera adjustment technique enables a much larger area to be covered such as required for long spindle turning or for a turner who keeps moving the angle of the lathe headstock. This mechanism would also be suitable for cable-free remote adjustment. If used with a wireless camera the whole system could be operated without trailing cables. This method uses two miniature servo motors (such as Futaba S3003) which are normally used to control model aircraft. The flat sides of the two servo motor bodies are fixed together, with their rotating spindles perpendicular (fig 5).

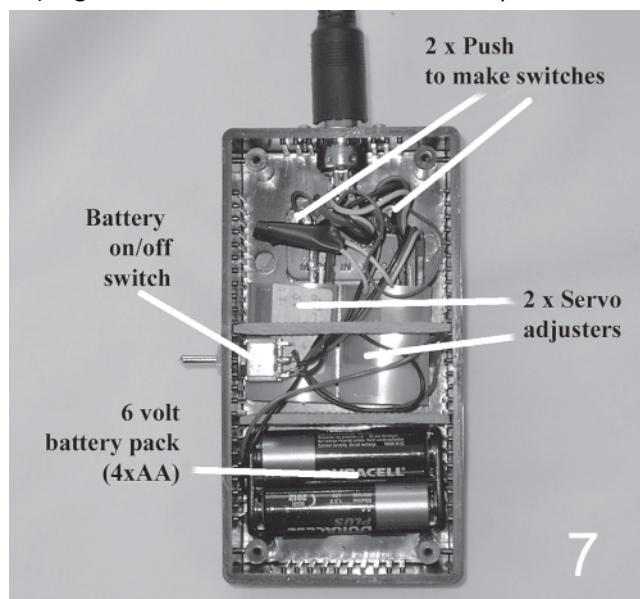


The camera bracket is screwed to the wheel fixed to the spindle of one servo. The wheel of the other servo is fixed to a plastic bar which attaches to the arm of the floor stand. The bar also has a clamp for the cables. (It could be used to hold the radio receivers for the servo



motor drivers and the camera wireless transmitter unit if a fully cable-free operation is required). For the cabled version, the mechanism is controlled using two small servo adjuster units (fig 6) (such as the AirPower Servo Adjuster)<sup>2</sup> housed in an enclosure with the batteries (fig 7). The servo control units are connected to the control box using a 6 core cable which is of sufficient length to

enable the camera to be controlled from the audience. The servo motors rotate by about 90 degrees so have more than enough movement to track the tool - in fact it can also enable the camera to be rotated to look at the audience!! (If radio control is used for the camera movement, care must be taken to use the correct operating frequency and to avoid frequencies reserved for flying radio controlled model aircraft).



To avoid the view from the audience being impeded by the uprights of the camera stands, it is best to position the floor stands at the ends of the lathe. However, this means that the cameras on the horizontal arm may be some distance from the upright, necessitating a counter balance weight on the other end. For these cameras and movement mechanisms a counterweight of about 700grams is used and a clamping screw is incorporated to enable the position of the weight to be adjusted to balance the arm. For safety, a screw at the end of the bar stops the counterweight slipping off onto someone's foot! The counterbalanced arms and camera stands were designed and made by club member, Phil Steel. As the counterbalance end of the arm is likely to be at head height it is essential that a protective cap is fixed to the end of the arm to avoid injury if some one walks into it.

The use of remote adjustment of the cameras greatly improves the visibility of the demonstration and minimises the disruption to the flow of the demonstration caused by the usual intervention of the camera operator adjusting the camera position. It also allows the camera operator to relax and enjoy the woodturning demonstration.

1/ Wing Mirror man:  
[www.wingmirrorman.co.uk](http://www.wingmirrorman.co.uk) 01204 880000

2/ Sussex Model Centre:  
[www.sussex-model-centre.co.uk](http://www.sussex-model-centre.co.uk) 01903 207 525

East Herts Woodturners:  
[www.easthertswoodturning.co.uk](http://www.easthertswoodturning.co.uk)  
[enquiries@easthertswoodturning.co.uk](mailto:enquiries@easthertswoodturning.co.uk)

# Thread Chasing with John Berkeley

by Tim Davies

On Monday 2 July 2007, I made my way in appalling weather and heavy traffic the short distance along the M6 from Sutton Coldfield to Lutterworth, arriving at John Berkeley's bungalow at 8.30a.m. It is in a lovely natural woodland setting (meaning John doesn't cut the grass or the hedges).

We started the day with a relaxing chat to establish my skill level and a look at some of my turning which John had asked me to bring with me. I have previously made boxes, but never successfully created threads.

John spelled out his plan for our day and after discussing safety in the workshop we were soon down to the nitty gritty of putting some wood between centres. That in itself was useful as I learned how to deal with a large split in the selected piece of box using dust and superglue.

Before turning on the power John laid down his essential rules. Tool rest height, distance between rest and work, lathe speed and tool holding. I found difficulty in understanding the direction of rotation of the tool but John patiently demonstrated and explained until the penny dropped. It seems unnatural to have to concentrate on both hands performing two different tasks at the same time, but once the principles are grasped, it works like clockwork.

During the morning period I made several threads under John's close supervision, each time getting a little better. The secret, I found, is to relax and allow the tool to do its job, but stance and tool holding must first be mastered. John patiently allowed me to experiment and repeat the operation until I understood it.

After lunch John gave me a piece of boxwood and told me to get on with making a box and threading it. He stood close by and apart from a few sharp intakes of breath and words of encouragement, allowed me to find my own way through. I was quite pleased with the first attempt and after discussing its merits (and faults) I started on the next one which was a different style (female threaded lid on to male threaded box).

After the afternoon break, John showed me how to buff and polish the boxes and then demonstrated other applications for threads, such as making mandrels and pigtails for the mops.

The day was soon over and I was able to take home two very nice boxwood boxes, a point tool and one of John's DVD's as an aide memoir.

In summary, John Berkeley is an excellent tutor, quickly assessing his pupil's skill level and appropriately tailoring

the lesson. His quiet and patient manner builds confidence and he allows the pupil to have hands on throughout. He gets his message across in a clear and understandable way. I thoroughly enjoyed the day and thank the AWGB for the opportunity.

## Another reason for you to attend the AGM

The Annual General Meeting is your opportunity to have a say in the affairs of your Association.

The Executive Committee are aware that AGM's are not the best attended of events and for 2008, have arranged a little extra something which we hope will be an added inducement to come along to Daventry.

We are pleased to be able to tell you that Nigel Fleckney of "English Hardwoods" in Geddington, has agreed to come along to the venue. Nigel will be bringing a small supply of planks and blanks from the sawmill for you to purchase. If you are within 50 miles radius of Northampton, you probably know Nigel already, for those that don't here is an opportunity to buy good quality timber straight from the sawmill without the long drive to Geddington.

Nigel's stock is usually Yew, Burr Yew, Walnut, Oak, Beech, Spalted Beech and Chestnut but if you have specific requirements please let our secretary David Buskell know by the middle of March and he will forward your requirements on to Nigel. Please remember the timber is usually sold in planks but you will find that the cost of a plank is more economical than buying individual blanks. With this timber you usually also know the source, which is a good selling point when selling products made from it.

## Thoughts for the Day

### MONEY

A man will pay £2 for a £1 item he needs.

A woman will pay £1 for a £2 item that she doesn't need, but it's on sale.

### BATHROOMS

A man has five items in his bathroom: a toothbrush, shaving cream, razor, a bar of soap, and a towel from the last hotel he stayed at.

The average number of items in the typical woman's bathroom is 337. A man would not be able to identify most of these items.

### CATS

Women love cats.

Men say they love cats, but when women aren't looking, men kick cats.



# *The Association of Woodturners of Great Britain*

## **Annual General Meeting**

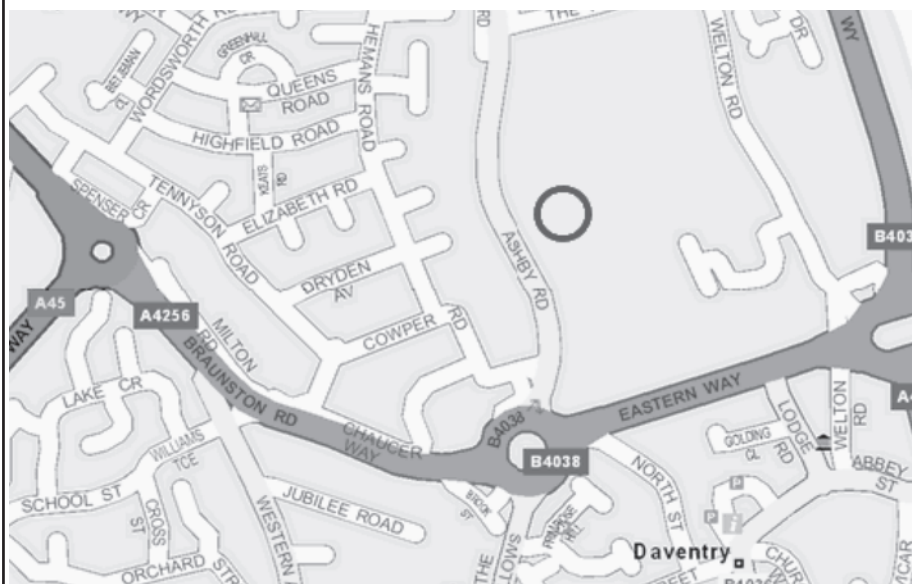
**Daventry Community Centre, Ashby Road, Daventry, NN11 0QE**

**Sunday April 6th 2008 at 2.00pm prompt**

## **AGENDA**

- 1 Apologies for absence
- 2 Minutes of the last AGM held at Great Kingshill village hall, Great Kingshill on Sunday April 1st 2007
- 3 Honorary Chairman's report
- 4 Honorary Treasurer's report and subscription recommendation for 2009
- 5 Election of Officers
- 6 Election of Executive Committee members
- 7 Election of Regional Representatives to the Executive Committee
- 8 Discussion

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



The following resources are suggested for more detailed directions to the venue:  
[www.streetmap.co.uk](http://www.streetmap.co.uk)  
[www.theaa.com](http://www.theaa.com)  
[www.rac.co.uk](http://www.rac.co.uk)



# Visual Dialogue for Turned Wood Sculpture - A Turner's Journey

by Julie Heryet

Early in 2007 I was awarded an AWGB Travel Bursary. The intention of this application was to support my attendance on a turning course at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. The course, lead by Betty Scarpino with visiting artist Virginia Dotson and studio assistant Sharon Doughtie, was entitled '*Visual Dialogue for Turned Wood Sculpture*'

## Why this course?

Indeed, why cross the Atlantic and be subjected to the problems and cost of long-distance air travel when something equivalent might be available closer to home? The short answer is that there was nothing similar in the UK. The long answer requires explanation.

Ten years ago when I started turning, the one thing above all else that caught and held my attention was the opportunity that woodturning afforded to create something from wood with spontaneity. One could take a piece of timber, set it upon a lathe and from it, produce an item within a relatively short space of time.



**Bruce and pyrograph as shared by Sharon**

It soon became apparent however, that to fully enjoy that spontaneity, one needed to become technically competent, or so I thought. I wanted to know the

tools, the lathe and the timber, understanding how they can be used together in harmony was to become so very important for me. I thought that I needed this understanding to be able to explore the many aspects and avenues of this craft. Only then would I begin to understand shape and form and start to make items that were both functional and aesthetically pleasing.

I therefore set out to discover how best to utilize the lathe and the tools. This involved membership of woodturning clubs, watching demonstrations, talking to professionals, studying turners' work, attending the AWGB biennial seminars and of course listening. Not forgetting practice, practice and more practice. One does, however, need to practice correctly the techniques and to that end I attended a course with Allan Batty, arguably one of the best technicians of woodturning.

Having reached a point however, where my turning skills, at least, were competent and comfortable (although there is so much more for me to learn) I knew that there was something missing from the work that I was producing. At the back of my mind I knew that I wanted to express much more in my turnings. To produce a pleasing looking hollow form, using tools to the best of my ability no matter how much I enjoyed it wasn't enough.

When I came across the Arrowmont School and this particular course, I confess that I became rather excited. Phrases such as 'personal vocabulary and connection to the objects you make' – 'focus on your own expressive dynamics' were really striking a chord. I knew something was right because generally when confronted with gallery-speak, it is a toss-up whether I reach for a dictionary or a bucket. I believed however, that this course might provide the opportunity for me to find that which I was missing.

The biggest draw of course were the tutors - Betty Scarpino, artist, wood sculptor, turner, and writer from Indianapolis and visiting artist, Virginia Dotson a studio woodturner. I have immense respect for both artists and have long admired their work.



**Discussion regarding the days work**

The course was expertly designed for students to explore the possibilities for narrative and emotional content in turned wood sculpture. Hands-on exercises were devised for the student to discover and develop a personal vocabulary and connection to the objects made.

Three-dimensional studies of surface enhancements allowed students to focus on personal expressive dynamics of wood-grain pattern, texture and colour. The primary requirement for this course was an open mind and a desire to try something new.

**Was the course worthwhile?** The short answer is a resounding yes. The long answer .... This course really was different to any other I knew about. It was not primarily about imparting particular turning skills but more about supporting individuals to step out of their comfort zone and, utilising their existing skills, whatever they might have been, take the creative elements within their work onto a different path.

That step became quite a journey for me, and not an easy one to take.

The fuel for the journey comes from within; using ones thoughts and feelings, experiences and emotions to tell a story, create a narrative, which could be expressed in the finished piece.

Coupled with this, we were encouraged to work on the pieces off the lathe. The lathe can be just the starting point. I had worked long and hard to develop lathe skills. Now I was being told that using carving tools, pyrography, colouring, sanding and, of all things nails to create objects was an okay thing to do.



**Pontificating about nothing, as usual**

The two weeks were occasionally emotional but always inspirational. Betty and Virginia were calm and supportive, helping all the students, some of whom had very little turning experience, to embark on highways rather than cul-de-sacs. Much of their task was to imbue students with the confidence to explore and follow a hitherto unexplored route. I was encouraged to turn pieces that were so different for me, or at least the thought processes behind them were far from my normal stream of consciousness. Some of the items created I liked, others I loathed.

This experience has been truly invaluable. For others it will sound like nonsense. We are all different and all need help in different ways. For me this was just what I needed and I would like to express my sincere gratitude to the AWGB for the opportunity the travel bursary has given me.

### **Conclusion**

It was not just Betty and Virginia making the course so enjoyable and successful for me. Sharon and the course participants were fun and responsive, sharing and helpful in developing ideas and techniques. It was a privilege to have been part of this. The facilities and setting were fantastic and the workshop manager very gracious and accommodating.

I reached a personal, significant landmark through attending this course. My challenge now is to capitalise upon it and move ideas to finished pieces. To interact with my chosen medium and not worry about how and which tools I am using, just enjoy being free to feel and create. I know that much of what will be produced will be posh firewood but, now I feel that I have the confidence to experiment and not be afraid if the lathe is just my leaping-off point.

By the end of the two weeks, I began to understand that what was missing from my work was me.



**Work in progress**

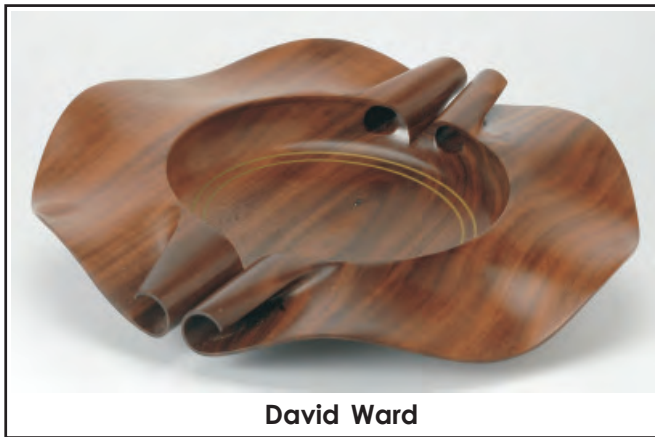




Brid O'Halloran



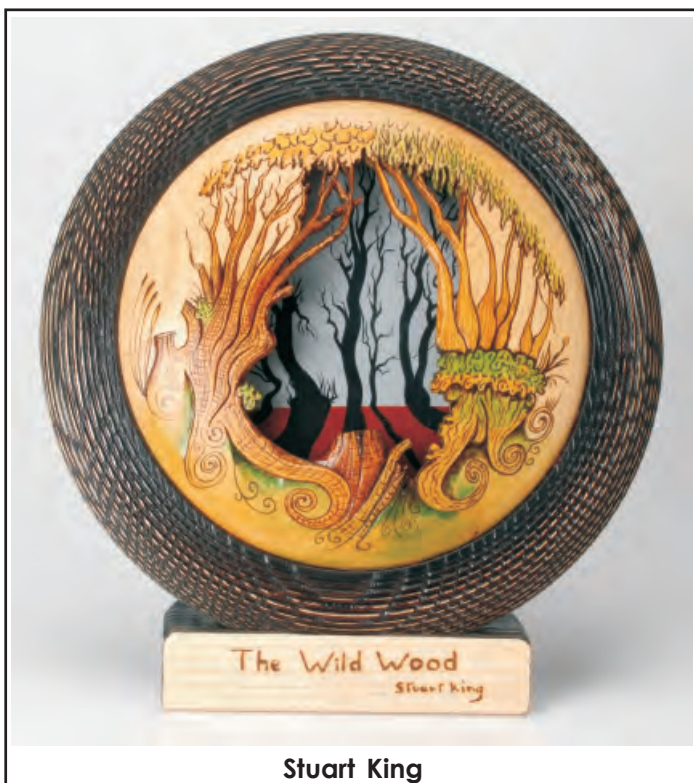
Maggie Wright



David Ward



Jennie Starbuck



Stuart King



Simon Hope

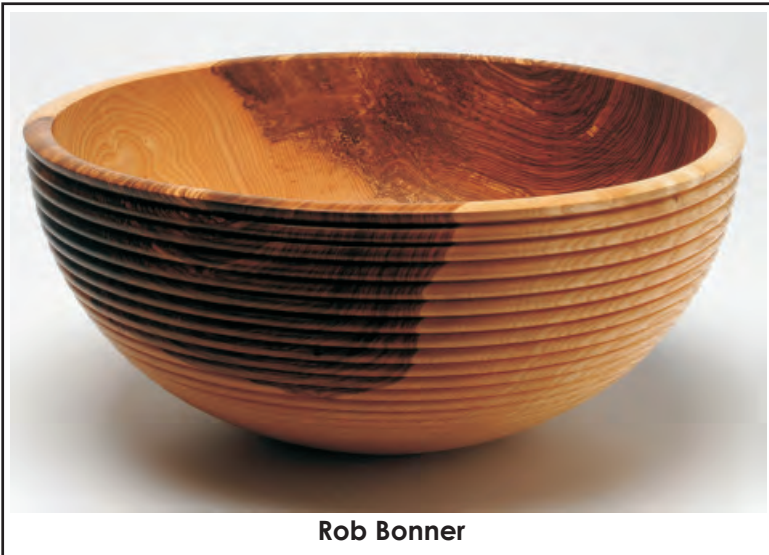




**Pablo Nemzoff**



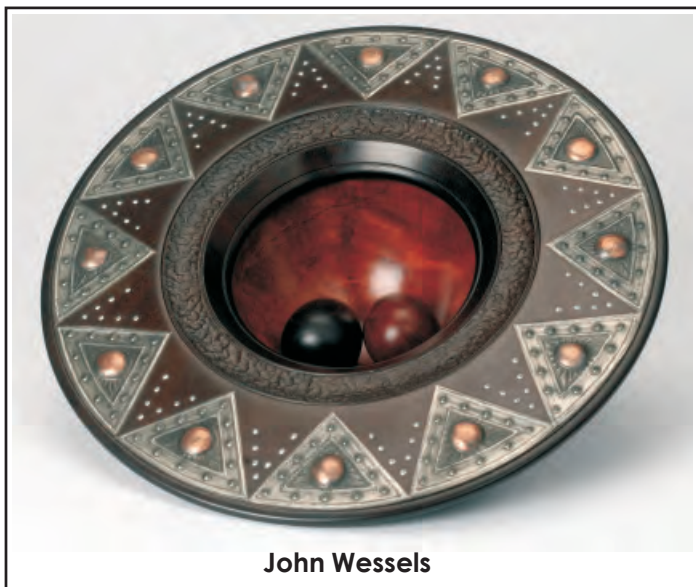
**Mike Morley**



**Rob Bonner**



**Reg Hawthorne**



**John Wessels**

### **AWGB Seminar 2007**

A further selection of the  
selected pieces from last  
years International Seminar  
instant gallery.

Photographs courtesy of  
Charles Sharpe.

# Closed and Hollow Forms

by Derek Hayes

There is some confusion regarding the terminology applied to the area of closed and hollow turning. Raffins's definition for closed forms relies on the fact that their rim diameters are smaller than their width. Unfortunately this could also include more generic bowls with rims which roll inwards.

John Hunnux itemises his forms under the titles: containers (including boxes), bottles ("purely decorative"), vases, hollow forms and closed forms. This may be creating too many sub headings and certainly many of John's pieces would be at home in a different group.

Ray Key uses the terms: vases and vessels as, he says, they are both applied to enclosed pieces of hollow turned work. Vases, he says, are "usually taller than their diameter" but seem more appropriate, as the term suggests, to ornamental objects while vessel suggests use.

As we have considered "partially" closed bowls before, let's look at what I class as hollow forms, where the rim is smaller than the diameter and where there is limited access to the enclosed space.

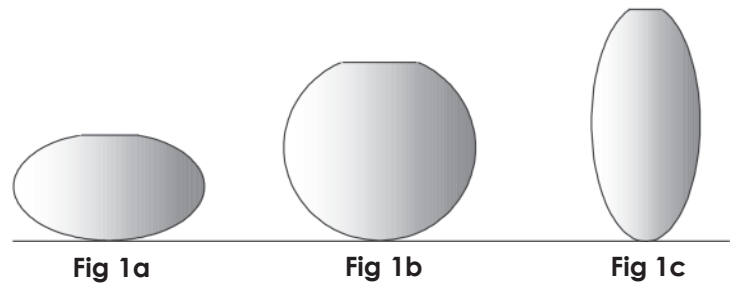
Like other writers on the subject, Ray Key attributes the hollow form to David Ellsworth along with Mel Lindquist and Ed Moulthrop. He mentions the thinness of Ellsworth's work, a descriptor which is not evident to the viewer until the item is lifted. Perhaps because hollow forms are not an easy way of making a living it is often the hobby turner who has moved into this field of work.

It could be argued that the hollow form in woodturning is possibly the most inappropriate model to follow. The inherent, natural beauty of the wood, whilst still on show externally, is unavailable to the observer attempting to look inside. Indeed, many turners will blacken the inside for dramatic effect. Having said that, this series of articles is about form and it can certainly be said that the silhouette of a finely turned hollow form is as equally exciting as its counterparts made from glass or ceramics.

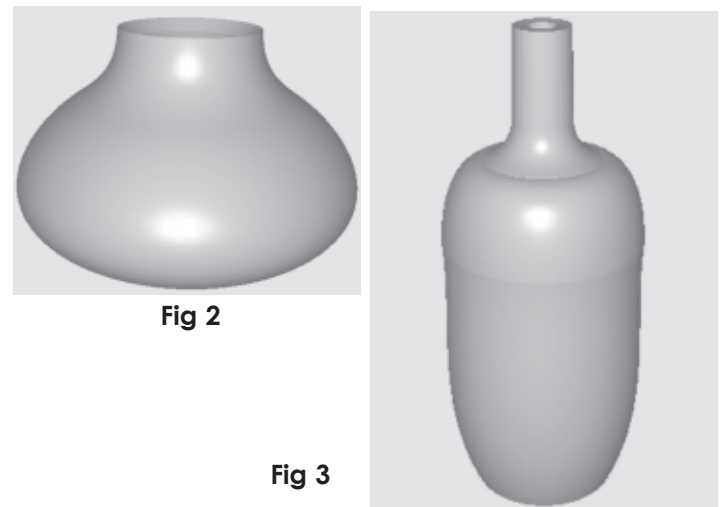
It will be seen that the elusive search for purity of form is even more important with the hollow form. Ray Key talks of this being the basis for design. "Soft and fluid lines predominate, curves and surfaces are free of flats and undulations, and the forms should be a joy to handle: tactile, balanced, full of life and poise. Any embellishment should be restrained, used to frame an opening or highlight a change of surface direction". He suggests some useful forms, the onion, the heart and the hot-air balloon profiles. Perhaps more simply, I suggest that three shapes based on the ellipse could be seen as the basis for most hollow designs (Fig 1).

In their purest form, simple hollows follow the ellipse with the major axes either along the horizontal (Fig 1a)

or the vertical (Fig 1c). The "special case" of the ellipse, the circle (Fig 1b), is also another popular hollow form.



Interrupting the curves increases the permutations available, morphing the form into some of the examples mentioned previously, such as the onion and the ever-popular variation on bottles (See Fig 2 & 3).



As with the discussion on the bowl in a previous article, the same variations and resulting effects apply equally to closed forms so that the eye will always be drawn to any point on a profile where there is a sudden change in direction. The foot and rim will also affect the form and deserve consideration. There is little literature in the woodturning world concerning design in closed and hollow forms; luckily this is not the case with other crafts, specifically ceramics. A main difference in the pottery world is the use of "additions" in the final piece. Handles and feet are frequently discussed as they can dramatically affect a final form. With the expanding use of "off-lathe" work in woodturning, such a consideration could also be said to be becoming more relevant.

In the world of ceramics, the use of the term bottle for various shaped hollow forms is popular even though the name might, as mentioned earlier, suggest use rather than ornament. The proportions of bottles vary between short and fat and tall and thin. They may be of almost any shape in cross-section.

The potter has to bear in mind the amount of clay needed to retain in the wall for closing in and forming the neck and has the advantage of completing the neck separately and adding it later – a similar process is often used by woodturners. Unfortunately, unlike the

potter, we woodturners don't have the advantage of blowing into the opening to "inflate" the form!

Most turners will admit that with hollow forms they will usually make as large an item as the raw material and their specialist tools will allow. To this end any hope of universal design principles for the turner are not going to jump out at us. It is probably better to look for influences in the real world. Potters will often compare their "bottles" to the human figure and use the same vocabulary with obvious references to lips, necks, shoulders, bellies and feet. Quite often, the final proportions intensify the allusion to the human body (Fig 4).

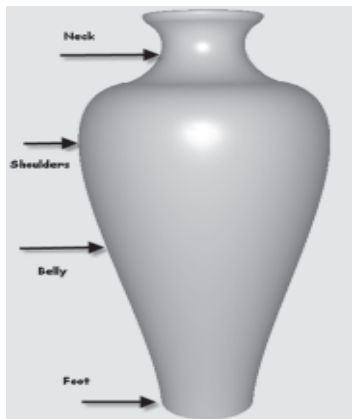


Fig 4

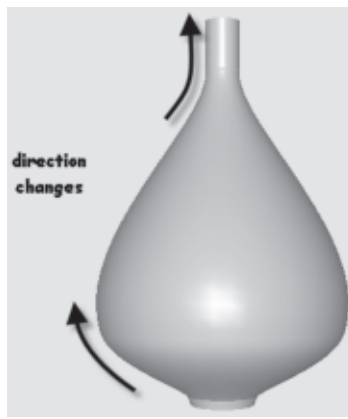


Fig 5

Perhaps more than any of the other silhouettes so far discussed, the hollow form really needs some sketching or design before starting work as any irregularities can noticeably interrupt the way we see the profile very much more than for the simpler open form.



Fig 6

Look at pots for inspiration - bottles swelling out from small bases and restricted by narrow necks have been popular and useful objects for thousands of years. Pots are often full-blown forms with clean lines similar to those sought by the turner. With their frequent, sudden changes in direction where the inward curve of the shoulder meets the neck (Fig 5), the eye can be prepared by the use of some banding at this point. The neck then narrows further and flows up and outwards into a clearly defined lip (Fig 6). This is the popular woodturning form more so than the other examples. The profile has a simple and continuous natural curve with a suggestion of heaviness at the base.

Purity of profile is more difficult to achieve when the form is based on a sphere (Fig 7). The smallest deviations are noticeable – often the curve of the popular neck shares the same basic characteristics. In Fig 8, the top edge is flattened into an almost completely closed disc. I am not sure why, psychologically, this has gained its classical importance, but it could be the invitation to enter the form offered by the wide rim with a narrow neck refusing entry!

So, no universal design principles, but certainly the universal piece of advice to become aware of your surroundings and observe and analyse what fellow craftspeople are doing in their work.

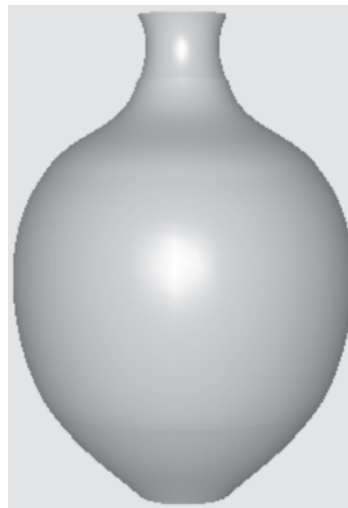


Fig 7

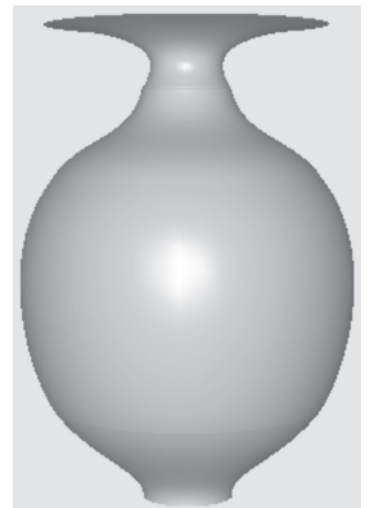


Fig 8

## Dennis White 1907 – 2007

by Lionel Pringle and two Stuarts

On 17th December 2007 British woodturning lost one of its father figures, Dennis White passed away peacefully in his sleep at the great age of 100. His passing was particularly poignant for this Association as only a couple of months earlier he had been awarded honorary membership of the AWGB in recognition of a lifetime's contribution to woodturning. It is a shame that events have overtaken this article, it was to have been simply about the honouring of Dennis by the Association, but has now become an obituary. Nonetheless Dennis' contribution to the world of woodturning over so many years can still be celebrated, I am sure that many of us will be more than grateful for achieving a fraction of what Dennis managed.

Dennis was one of those great characters that seem to be peculiar to that generation, he was never in great awe of anybody that I am aware of, reputation meant nothing to Dennis, he made his own mind up about people and reacted accordingly. Nonetheless he was always willing to pass on skills and information and could talk for hours about his beloved craft, the crowds around him in the early days of woodworking shows are witness to this. Apart from the shows, I only ever



saw Dennis demonstrate once; he was in his eighties then and had agreed to a demonstration at my local club. I have to say that there was not a great deal of actual woodturning involved, but the stories Dennis told, not all of them publishable, kept all the members enthralled for the entire day.

Just before Dennis' 100<sup>th</sup> birthday Stuart Mortimer, Stuart King and Gary Rance represented the AWGB and visited Dennis in his home to present him with the plaque commemorating the award of his honorary membership of the Association. The two Stuarts have provided the following insight into what Dennis meant to them personally and to woodturning in general, photographs taken on that day will be found on the back page of this newsletter.

## Stuart King

Dennis White was a modest man yet he has done more than most in introducing woodturning to the general public. Almost contemporary with the legendary Frank Pain and in a similar mould to the one and only Bill Jones you could say that he, like they, was a man ahead of his time in the woodturning world.

Frank Pain was one of our first professional demonstrators and writers; specialist turner and author Bill Jones is still writing for an eager public and Dennis White's instructive videos, some of the very first, are still avidly watched by many aspiring woodturners. Turning was traditionally a trade that followed custom and practice and the 'tricks of the trade' were not readily revealed to outsiders, we have all heard about the 'trade secrets'!

All three of these turners 'stepped outside of the box'; they went public and in their own ways shared their enormous knowledge with an eager audience. There are at least six different Dennis White videos still on the market; these are now among the classics of their genre having out-lasting many of woodturnings 'five minute celebrities'. I first met Dennis about three years ago at the Bedford woodturning club where he did a half hour guest demo spot aged 97! He was quite deaf by then but still held the audience enthralled with his tales.

I was thrilled to accompany Stuart Mortimer and Gary Rance to Dennis' home recently to present the long overdue honorary membership to the AWGB in the form of a plaque. There are a few reminders of Dennis White's turnings around his home but nothing that reflects the wide output of a lifetimes all-rounder. The old Union Graduate lathe now stands unused in the garden shed, probably thankful of the res. Thank you Dennis for your generous contribution to the world of woodturning.

## Stuart Mortimer

Woodturning has seen many changes over the years, more so throughout the 20<sup>th</sup> century, Dennis White has been witness to most of these changes. Dennis, who celebrated his 100<sup>th</sup> birthday on 15<sup>th</sup> October 2007, started a 5 year apprenticeship at

the age of 12 and became a professional at the age of 17. That means he had been a turner for 82 years.

I first met Dennis 36 years ago when I stopped him whilst out on patrol in a police car, he had two 8" x 8" x 6' beams of oak on the roof of his Renault 5 car. I asked him at the time, 'what are you going to do with the wood?' He said 'what's it got to do with you', there was a little more conversation about woodturning, he said 'follow me'. Keeping an eye on his dangerous load I followed him to his home, where we unloaded the wood.

He invited me into his workshop to witness him turning on his faithful old Harrison Graduate, I watched in awe, even with my limited experience I realised I was in the presence of a great master of the craft. I remembered an old Sergeant in the Lancashire Police saying to me, 'If you really want to do well lad, emulate the very best', my thought was, 'I must learn to turn like this man.'

Dennis had an easy flowing style, he always cut the wood and didn't own a scraper, his sharpening technique with the long fingernail grind was unique as was his tooling.



When he was young, he made his own gouges from tubing, as they could not be bought off the shelf. Dennis has influenced most of the top turners I know, some of who do not even know where the techniques originated, they came from the old masters and treasures like Dennis, who passed their knowledge down through the years to apprentices. Sadly these true apprentices including the likes of Alan Beecham, Alan Batty and youngster Gary Rance are few and far between now.

It was the luckiest day of my wood turning career when I met Dennis, he once asked me to join him in the woodturning business, and I often think 'what if'. In the mid 1970's he introduced me to spiral work. Dennis during the early 1950's was the first to turn a twisted open form in the shape of a teardrop lamp, (see the photograph on the opposite page). In the early days I developed my tools from his fingernail grind to the long sided grind I use today on all my tools.

Dennis White was a turning genius with feeler gauge fingertips and an encyclopaedia mind for design and shape. Dennis my old friend, you were a naturally gifted woodturner and I thank you for sharing your unique knowledge and skills with the woodturning world.

## A Good Turn

by Simon Keen

The Avon and Bristol Woodturners have contributed to Children in Need in the past and the committee felt the time was right to take on the challenge again. The challenge we set ourselves was to produce something for the Children in Need's Pudsey Bear to sit on.

I wrote to the local, West of England BBC, on behalf of the club, at the beginning of July, telling them of our plans, and inviting them to visit us at one of the shows we participate in.



They contacted me in September and were delighted with our scheme, they would arrange for a cameraman to visit our Portishead workshop to record parts of the Pudsey chair being made. They would also like the club to arrange for the auction of the chair to benefit Children in Need.

After one false start, with the cameraman being sent off to cover a news story, we got the 30 seconds of film recorded.

One feels a sense of tension while being filmed, was the hair, (what is left) combed, were the finger nails clean, did the cameraman film the turning of the bead that went horribly wrong.



With the filming over it was back to the workshop to finish the chair, arrange for it to be auctioned and box it up ready for November 16th.

One of the clubs newer members, Martin Lawrence, had volunteered to take on the task of finding an organisation willing to sell the chair on behalf of the club. With only a couple of weeks to go, the chair was nearly finished and nothing had been heard from Martin. Eventually, however, Martin rang to say "he had been successful, he had placed one chair with the Bristol offices of AXA and one with Boots".

Nobody had said anything about making two chairs! Being suddenly faced with the task of making another chair, and knowing how long the first one had taken, the time scale seemed terribly short. However, a second seat



was hastily finished and rushed into Bristol, with the first already completed seat, for Julie Heryet to write in her immaculate way on the under side. Using pyrography she put the clubs name alongside "Children in Need 2007". The second chair was finished two days before it was due to be delivered to Boots department store at the Mall Cribbs Causeway. The first chair was boxed up with a certificate of provenance, ready to be featured on the night of Children in Need .

On the evening of the programme Derek Edwards, the club chairman, the Pudsey chair and myself made our way to Circomedia in Bristol. Being part of a live television programme is quite an experience. The rehearsal is literally minutes before you go live. The thirty seconds you thought you were going to have, has been cut to ten. The film they made is not going to be used and the words you were going to use are not quite what they want.

We suddenly realised we had a Pudsey chair but no Pudsey. But we spotted a little girl in the audience clutching one, so we duly borrowed him, he sat in the chair as if it had been made for him, which of course it was!

Suddenly, there was a man with his hands in the air, saying "we are live in five, four three, two, one" and the only thing that is going through your mind is "I knew I shouldn't have had that extra slice of quiche".

The plus side was that Derek and I got our ten seconds of fame, well six if you subtract the time when they showed the chair.

The Bristol staff of AXA raised £50.00 through their auction.

The second chair was raffled by Boots the chemist and raised £730.00

Was it a success? It did raise money for Children in Need, I hope it has inspired others in the club to undertake a project they have never tried before. It may well have produced links for the club with AXA, and it has proved without a shadow of doubt that I will never have a future in television.

## Forest of Bere Woodturners Open Day 2007

On the 24-25 March 2007 the Forest of Bere Woodturners held an open weekend at their meeting place in Bedhampton. The club was formed in 1993 and currently has about 100 members, ranging from professionals to people who are just starting and have yet to buy their own lathe. It is an exceptionally friendly club with everyone mixing well and talking together.

This was the second year we had held an open day and it was generally agreed by members and visitors that it

was a great success, all those present thoroughly enjoyed themselves.

On display in The Gallery (see the photograph below), and on other tables, were a variety of our turned items. Pyrography was also on display and being demonstrated by one of the members. In addition the PDS Craft, a group run by Portsmouth City Council for people with learning difficulties, had a display with a few of their members in attendance. PDS Craft is one of the organisations we help as and when we are able to do so.

There were five lathes in the hall on which the demonstrators kept themselves busy showing various techniques, while at the same time fielding a series of questions. 'Hands on' was allowed, under the supervision of a demonstrator, and many members (and visitors) took advantage of this. Grant, a service user at PDS Craft, turned for the first time under this arrangement. The finished product was acclaimed by all as being excellent for a first attempt.

Arranged around the walls were photographs of various works turned by members, reminders of past events and a series showing the making of items with accompanying description.

Raffles were taking place (with local and national suppliers donating prizes). Quizzes were on hand, and refreshments were available thanks in no small way to the wives of members.

We aim to hold another Open Weekend, on 29 - 30 March 2008, to which all will be welcome.

Why not spend time finding out more about us by visiting our web site which contains articles, a diary, adverts and a helpline amongst other features, go to [www.forestofberewoodturners.org.uk](http://www.forestofberewoodturners.org.uk)



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## The Worshipful Company of Turners PLAIN TURNING COMPETITION

in conjunction with the Association of Woodturners of Great Britain,

These Competitions will be held at Carpenters' Hall, Throgmorton Avenue, London, EC2.  
(near Moorgate and Liverpool St Stations)

**on Tuesday 3<sup>rd</sup> June 2008**

### RULES AND CONDITIONS

1. This competition is for plain turning of a high standard and is open to all members of the Association of Woodturners of Great Britain.
2. There shall be two main classes and one special class:
  - a. **Senior.** The prizes will be a Gold Medal, £200 and a Record Power voucher for £100; a Silver Medal, £150 and a voucher for £50 from Ashley Iles; a Bronze Medal, £100 and a voucher for £50 from Rustins. There will also be prizes of £50 and a one year subscription to "Woodturning" for the three runners up. Certificates of the Worshipful Company of Turners will be awarded to all winners. The cash prizes are donated by the A.W.G.B.
  - b. **Junior, for members of 18 years or younger.** The prizes will be a Silver Medal, £125 and a voucher for £50 from Rustins; and a Bronze Medal, £75 and a one year subscription to "Good Woodworking". In addition, there will be a prize of £50 and a one year subscription to "Good Woodworking" for the runner up. Certificates of the Worshipful Company of Turners will be awarded to all winners. The cash prizes are donated by the A.W.G.B.
  - c. **The Ray Key Special Youth Competition.** This section is for those who have attended any of the Worshipful Company of Turners and AWGB sponsored Youth Training days, and are still eligible, that is 18 years old or younger. On these training days the young people have been taught safe turning practice and safe turning enhancement skills. A creative challenge has been set with the provision of roughed out Ash bowls by Ray Key. Their approximate size is 20cm x 10cm, they are either rounded or of cone shape. It is hoped that these young people will express themselves creatively and use some of the many techniques they have been exposed to in order to produce a finished item of their own choice from the roughed-out blanks provided. The winner will be awarded the A.W.G.B. Geoff Cox Youth Trophy, £100 from the Worshipful Company of Turners and a one year subscription to "The Woodworker". The runner up will receive £25 from the Worshipful Company of Turners and a one year subscription to "The Woodworker".
3. There are no restrictions as to subject or techniques employed although those entering the Special Youth Competition must utilize the roughed-out blanks provided by Ray Key.
4. There are no restrictions as to style, dimensions, materials used (but see rule 3 above for the Ray Key competition) or finish applied, if any, but all work must be executed by the competitor, except commercially made components, such as screws.
5. There is no restriction on the number of entries by each competitor but the work must not have been entered in any other competition of the Company.
6. The Judges' decision shall be final and binding on all competitors.
7. Medals and prizes shall not be awarded if the best entries are considered by the judges to be of insufficiently high standard. In such circumstances certificates of commendation may be awarded if considered appropriate.
8. The winning entries will be retained by the Company for the duration of the Wizardry in Wood 2008 exhibition which immediately follows the competition in Carpenters' Hall.
9. Entry forms may be obtained from the Secretary of your organisation or, for independent turners, from the Clerk of the Company or from the Company website. Completed forms must be returned to the Clerk by 16th May 2008.
10. Each entry, with a label stating clearly the name of the competition for which it is entered must be delivered to the Reception Steward at Carpenters' Hall by 10.30 am on the morning of the Competition. Alternatively, entries may be mailed or otherwise delivered to one of the reception centres (addresses and details to be announced later).
11. An adhesive marker (or equivalent) unique to the competitor will be applied to the underside of each entry.
12. All entries not retained by the Company must be removed from Carpenters' Hall by 4.30 pm on the afternoon of the Competition. Un-collected entries will be returned via one of the reception centres.
13. Competitors are responsible for the adequate packaging of their work; an appropriately sized cardboard or wooden box must be provided for all entries, which must be marked clearly with the competitor's name and address.

E A Windsor Clive  
Clerk  
Telephone 0207 353 9595

Email: [Clerk@turnersco.com](mailto:Clerk@turnersco.com)



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## The Worshipful Company of Turners TURNING COMPETITIONS 3<sup>RD</sup> JUNE 2008 ENTRY FORM

**Competitors are required to complete a separate form for each entry  
(photocopies of this form are acceptable).**

I have read and agree to abide by the Rules and Conditions for the competitions and I wish to enter as indicated below.

Full Name			
Address			
		Postcode	
Email Address			
Telephone Numbers	Home		Business
	Mobile		Fax
Signature			Date

Please tick the box relating to the competition for which your piece is to be entered			Tick Entry
Open to All Turners	Master's Competition	for a Ceremonial Chalice	
	Felix Levy Competition	for Freestyle turning	
	Open Competition	for a Gavel and Block	
Open to members of the A.W.G.B. only	Plain Turning Competition	Senior	
	Plain Turning Competition	Junior (Members aged 18 years and under)	
	Plain Turning Competition	Ray Key Special Youth Competition (Members aged 18 years and under)	
Open to members of the S.O.T. only	Lady Gertrude Crawford Competition		
	Fred Howe Competition		
	H.E. Twentyman Competition		

Description of entry including dimensions:

--

By signing the entry form an entrant grants to the Company, or its agents, the right to take photographs of any work entered, the copyright in which photographs shall be the property of the Company, and consents to the use by the Company, and those it may authorize, of any photographs so obtained in any manner and media whatsoever so long as the Master of the Company is of the reasonable belief that such use would enhance public awareness of the craft.

**Completed forms to be returned to the Clerk not later than 16<sup>th</sup> May 2008**



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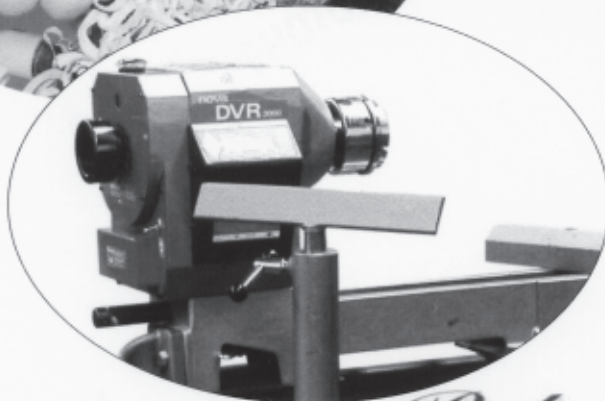
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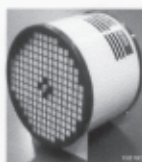
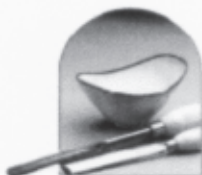
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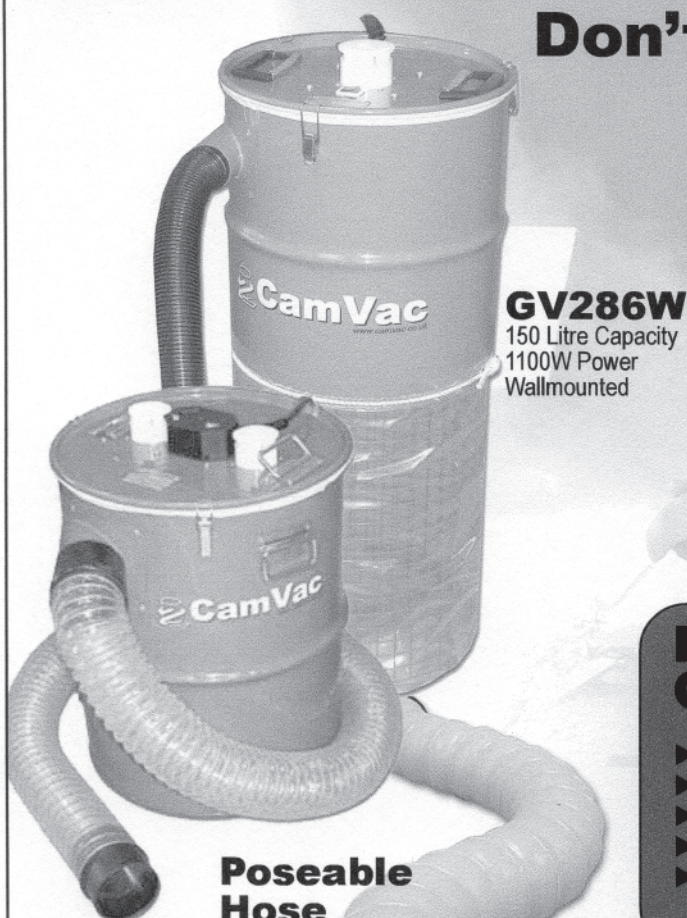
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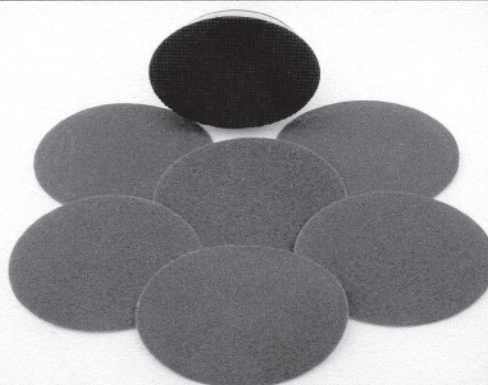
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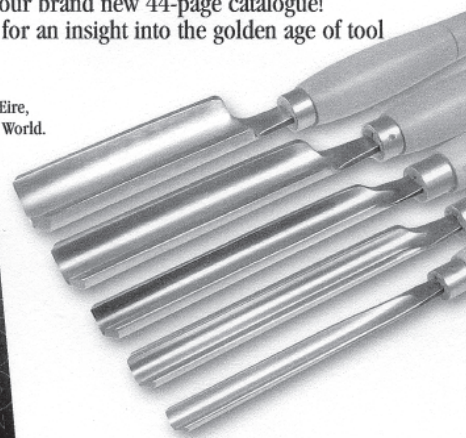
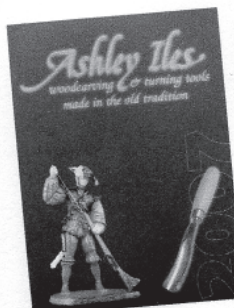
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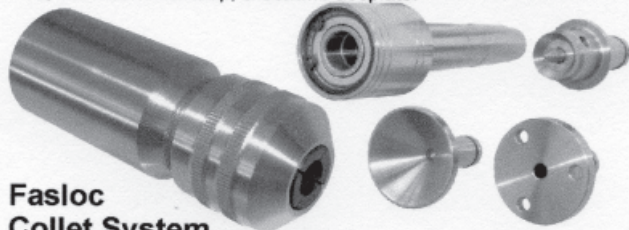
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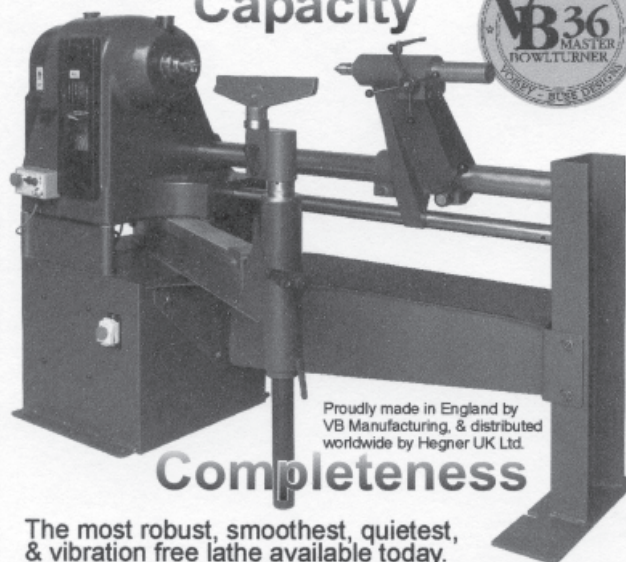
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Dennis' plaque and an involuted candle holder



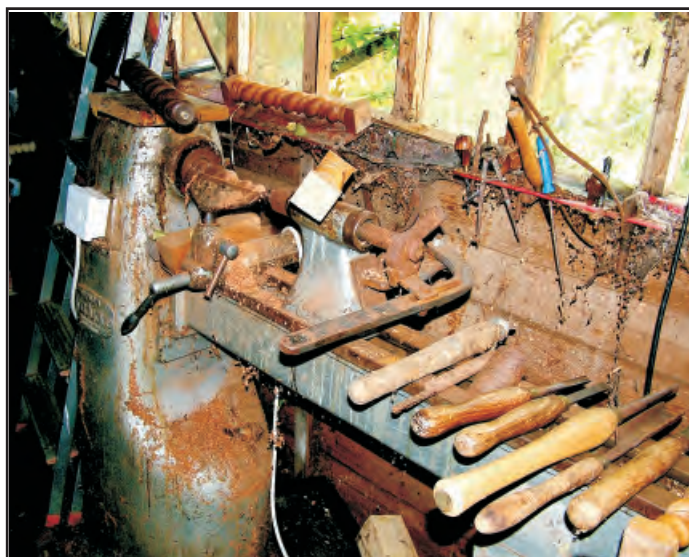
A galaxy of talent across the generations



A beautiful gavel that looks to have seen some use



Investigating Dennis' workshop, amazing that so much wonderful work came from such a humble setting



I love it, makes my workshop look tidy!



Gary Rance, Stuart King and Dennis' friend George in the workshop



One of Dennis' trademark twists

**Our thanks to Stuart Mortimer and Stuart King for the provision of, and the consent to use these photographs**