



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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COMMITTEE MEMBERS

President

Ray Key
The Firs, 53 Weston Road, Bretforton,
Evesham, Worcestershire, WR11 7HW

Chairman

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

Treasurer

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

Secretary & Data Manager

David Buskell
Woodlands, 52 Upper Selsdon Road, South
Croydon, Surrey, CR2 8DE
Phone: 0208 657 5565
E-mail: davidbuskell@yahoo.com

Vice Chairman

Post currently vacant

Membership Secretary

Derek Phillips
30 Sherrell Park, Bere Alston, Yelverton,
Devon, PL20 7AZ
Phone: 01822 840438
E-mail: derek.phillips@virgin.net

Trade & Business Liaison Officer

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

Members Development Officer

David Grainger
Laurel Bank, Kirby Thore, Penrith, Cumbria,
CA10 1XN
Phone: 01768 810949
E-mail: woodinwest@care4free.net

Webmaster

Brian Partridge
Homeside, Lady Lane, Hadleigh, Suffolk,
IP76AF
Phone: 01473 828489
E-mail: brianpart@aol.com

Public Relations Officer

Andy Coates
14 Newson Avenue, Mutford, Beccles,
Suffolk, NR34 7UN
Phone: 01502 476332
E-mail: cobwebcrafts@btinternet.com

Youth Training Officer – Insurance Health & Safety

Peter Bradwick
183 Llantarnam Road, Cwmbran, Gwent,
NP44 8BG
Phone: 01633 873640
E-mail: peterbradwick@btinternet.com

Committee Member

Derek Edwards
19 Manor Close, Sherston, Malmesbury,
Wiltshire, SN16 0NS
Phone: 01666 841439
E-mail: derek.w.edwards@btopenworld.com

REGIONAL REPRESENTATIVES

Northern Counties & Scotland

David Grainger - see Members
Development

Southern Counties

Mike Collas
8 Wiltshire Gardens, Twickenham, Middlesex,
TW2 6ND
Phone: 0208 894 6759
E-mail: mike.collas@btinternet.com

Eastern Counties

Brian Partridge - see Webmaster

Midlands & Wales

Julie Heryet
92 Coombe Dale, Sea Mills, Bristol, Avon,
BS9 2JE
Phone: 0117 968 3440
E-mail: julie.heryet@blueyonder.co.uk

NEWSLETTER EDITOR

Lionel Pringle
57 Westfield Lane, St Leonards on sea,
East Sussex, TN37 7NE
Phone: 01424 752452
E-mail: lionel.pringle@yahoo.co.uk

Chairman's Notes

Wizardry in Wood

A wonderfully diverse display of woodturning was on view at the Wizardry in Wood exhibition, presented by the Worshipful Company of Turners at the Carpenters Hall. The venue itself was an inspired choice. I was privileged to be a member of the competition judging team and found each entry to be of the highest order. My congratulations go not only to the prize winners but to all competition entrants.

There were a few comments concerning weekend opening and the front page illustrations of the advertising flyer ~ but these were far outweighed by praise extended to makers and organisers alike. Thank you WCT for a fabulous, well planned event.

Travelling exhibition

We are in the process of bringing together a collection of members' woodturned items for the 2008/09 series of exhibitions the Association plans to attend. A mail shot has been despatched which I hope will result in a collection of which we can be proud. We are planning to be a major player on the exhibition and show scene. Members who entrust us with examples of their treasured turnings ensure that our exhibition continues to be of the highest standard. Just one word of caution. Do please take extra care in providing suitable safe packaging for your special exhibit. Work on the assumption that courier companies are unlikely to treat your package with kid gloves.

Putting something back!

The EC have a committee meeting arranged for early September, the agenda will include securing nominations for Association officers and committee members. Here is an opportunity to give something back to the organisation that represents your interests. Please give this some serious thought. 2009 is Seminar year so there will certainly be a heavy work load. Would you like to share it?

Member Development Scheme

The scheme is a well recognised route to improving individual woodturning skills. The application process is well documented in Association literature and awards are available to **you!** For non-seminar years, we have introduced a "super grant". Full details of the Ray Key Bursary are published on page 28, so why not get your applications in now and take advantage of this significant new facility. Having learnt new turning skills you may then be tempted to enter the monthly AWGB Forum Turning Competition (access via the Web Page).

Regional Representatives

The role of the Regional Representative is well established ~ if somewhat under utilised. At grass

.....continued on page 4

Articles, letters, tips, adverts
etc. featured in this
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Front Page

A beautiful chalice that won Maggie Wright first prize in the Worshipful Company of Turners' Felix Levy Open Competition in June 2008.

Just one of ten members of the AWGB to come away successfully from this prestigious series of competitions.

**Copy deadline
for the next
edition of
Revolutions**

October 25th

root level, the Reps are the eyes and ears of the Committee who rely heavily on their feedback. Why not invite your area Rep to your next Club meeting! (Up-to-date news from the Northern and Southern Reps can be found on pages five and six.

Where are we going?

Thank you to those members who replied to my request for information and comment on how the Association functions. It may take some time for suggestions to filter through the system, but all correspondence is welcomed and wherever possible we implement suggestions from our membership. Keep 'em coming please.

"If you do what you've always done, you'll get what you've always had"

Stay sharp ~ Chris

Youth Report May 2008

Tony Witham

After a very successful training day at Simon Hope's workshop in 2007 we planned two more for 2008. Unfortunately the first had to be cancelled due to a lack of applicants. The one planned for May 31st generated a little more interest with just three applicants, two that had attended a previous training day and one that had not turned before.

The students arrived at 8.30am and were shown around the workshop. They were then refreshed about safe working practices in the workshop and allocated to their workstations. Elizabeth and Jonathan had been on a previous course and were put under the supervision of Simon, he showed them how to make a pen.



Alice Fallais-Jebb, Lizzy McColl & Jonathan Wade

I supervised Alice, who was attending her first course, after explaining the various parts of the lathe she was shown how the lathe was operated. Full safety instructions were given and points such as the need

to wear a face visor and dust mask and the necessity of tying her hair back at all times when working at the lathe, or on any machinery, were emphasised. She was then given instruction on spindle turning and then went on to practice turning beads and coves, which she soon got the hang of. Using these techniques she then went on to make a bud vase.

After lunch the students were shown different methods of colouring wood, how ebonising is carried out on the rims of bowls and how to scorch rings by using wire with the lathe rotating. They showed a great deal of interest in the hollow forms that were around in Simon's workshop.

As you can see from the pictures it was a very productive day, and a very enjoyable day for Simon and myself being able to pass on skills and techniques to these youngsters who were so willing to learn.

I would like to thank Simon for the use of his workshop and for the support of the AWGB and the Worshipful Company of Turners without whom this type of training would not be possible.

There is to be another training day at Simon Hope's workshop in Great Bromley Essex on Sunday 28th September. Please contact Peter Bradwick, the AWGB Member Development Officer for application forms or you can download them from the AWGB website www.woodturners.co.uk

Apology for Omission of Detail

In the June edition of this newsletter I reported on new potential venues for the Young Turners programme. Sadly, and somewhat carelessly, I omitted to mention in the article the main sponsor of the YT programme, for which I apologise.

From its inception, which was itself a reaction to a paper on Young Turners, the YT program has been financially sponsored by the Worshipful Company of Turners of London. Without this support the YT program could not have progressed in the manner it has so far.

Andy Coates (AWGB PR Officer)

AWGB Online Woodturning Competition

Andy Coates

In May this year the AWGB announced a new online competition. The competition is hosted on the Association's busy internet forum, and is open to all AWGB members who register for their free

forum account. To access the forum, and open an account, go to www.wodturners.co.uk and follow the link to the FORUM. Once there simply click on REGISTER and follow the prompts. It's as easy as that! There is a wealth of information, reviews, events listings, and a busy member gallery to occupy you in the scant minutes you are away from the lathe, so sign up today and join the community.

The first competition had eighteen entries. Entrants ranged from the Professional Woodturners to novice, and resulted in a good collection of clocks. The judges, Jon Warrender from the sponsor, Meantime Design, and AWGB Chairman, Chris Eagles, had a difficult task making their choice, but in the end decided on Barry Mobbs' off-centre clock.

It was thought that Barry deserved to win above some other very well crafted clocks for several reasons: firstly, Barry chose something a little out of the ordinary with the off-centre design, and in the spirit of fairness also cited his inspiration for the design as being Charles Sharpe's work. The clock was well crafted, and appealing in a contemporary design. Congratulations to Barry Mobbs who comes from Norfolk, he has since received his £30 voucher from Meantime Design.



Barry's off centre clock

In June, the competition was for a bowl turned from an 8" blank. Choosing the winner of this competition proved an even more difficult task, with two very strong contenders. But, to steal a phrase, there can only be one winner, and this was deemed to be Colin Spencer, an ex-pat turner currently living in Orba, Spain, for his finely turned pentagonal bowl.

Jon Warrender from the sponsors, flouted his own rules and very kindly agreed to post prizes to ALL winners, no matter what geographical location they reside at.

Well done Colin. I'm sure you'll be delighted with your choices from the Meantime catalogue.



Colin's pentagonal bowl

STOP PRESS Jon Warrender has decided that he would like to take over as permanent sponsor for the competition, for which the Association are extremely grateful. It's good to know that at least one woodturning supplier feels strongly enough to support new initiatives. Thank you to all at Meantime Design for their generosity.

News from the Southern Region

Mike Collas

As the representative for the Southern Region I must admit that there are still a lot of Branches and Associated Clubs I have yet to visit. However during the coming months I intend to rectify this and visit as many as I can. If there is ever a meeting that you would like me to attend please contact me with an invitation. As well as Branches and Clubs we Regional Representatives are here for the benefit of individual members. Always remember that the Association is a membership organisation so if any member has any problem or difficulty with the Association or Woodturning in general please contact me, or your own Regional Representative, and we will do whatever we can to resolve the matter. Equally if you have ideas of how we can improve the service of the Association to you let us know and it will be put to the Executive Committee for consideration.

For the first time in April we were invited to have a display at Yandles Wood Show at Martock. For our first attendance there things seem to have gone reasonably well, although I am sure, if we are again invited, we will be able to improve the standard of the stand. I found it most interesting to be able to meet so many members and other Woodturners who have not yet joined us, some of whom I hope will become members as we handed out over 150 leaflets and application forms. All the Clinic demonstrators and stewards worked hard to advance woodturning and the AWGB by answering many questions and offering sound advice. The gallery was made up of almost half of the items selected at last years Seminar Instant Gallery.

In closing I have to record that we were represented by the Kent Branch at the Stiles and Bates Show and by Executive Committee and West Sussex members at the West's Wood Show.

Activities in the Northern Region

Dave Grainger

It could be said the Northern region covers the largest geographical area in UK. It reaches from Barrow in Furness, the southernmost point, to Thurso in the north of Scotland. As far as branches are concerned it is the least dense, having just two associated and eight affiliated branches in the region. There are however

very many individual members within the region whose geographical location makes contact with other turners difficult. Should these members feel that they would like to begin a club in the area in which they live the AWGB is able to offer help. Simply contact your regional representative, that's me, to make the first step. Improvement in communication among the membership, principally with the use of e-mail and the online forum, is an area the Executive Committee is trying to encourage.



I have been able to visit several of the branches in the region during the spring and summer months, and am pleased to report on the variety of activity that exists among the membership. I was impressed with the different kinds of locations in which some clubs meet, one branch meets in a room above a Methodist Church, they have ten lathes and are well stocked up with tools. Another branch meets in the woodwork room of a college whilst another uses a member's private outbuilding. The enthusiasm, variety of work and the friendly competitions has been encouraging to see. Several things became clear as I observed, one of the most prominent being the interest in young people and the advancement of safe practices. Each of the branches I visited takes part in open air events in locations within their locality.

I should say that I have enjoyed my visits to these branches, those branches that have not been visited, have not been forgotten, I intend to try to speak to you all in due course. There is always the problem of distance, and obviously the rising cost of fuel, but I am aware that there is little physical contact with the AWGB in some of the distant locations, but I am always available by phone or e-mail or even by post, all my details can be found on page three.



Melissa Ashbridge, an enthusiastic member of the West Cumbria branch, hard at work

Cambridge Woodturners

Edmund Rose

Facing tomorrow's challenges today

The city of Cambridge needs no introduction – famous for its history, river and punts, University and beautiful buildings. What may be less well known is that it has a thriving Woodturning Club. Here we look at the Club and the challenges it – and other Clubs – face in today's environment.

Who are we?

Cambridge Woodturners was founded in 2000 with an initial membership of around twenty; some of the founding members are still regular attendees at Club meetings. That the Club exists at all is largely due to the drive and enthusiasm of Derek Phillips, currently AWGB Membership Secretary and one-time resident of Cambridge. The Club owes Derek a great deal for the hard work and support he contributed during his time with us.

A growing membership

Club membership currently stands at over fifty, spanning a wide spectrum of abilities from veterans to novices but all with a common enthusiasm for woodturning. There is a steady trickle of enquirers, the majority of whom find us via our website, www.cambridge-woodturners.co.uk. Many of these are new to the craft and approximately 20% of enquirers convert into new members. Chairman David Lewis says: "The fact that in this computer-oriented age there is still an interest in woodturning is something that we find most encouraging. However, we need to target the younger potential members if we are to guarantee the Club's future."



The Club prides itself on its friendly atmosphere; the old hands are always willing to give advice to the newer members and often prove the old saying – ask ten woodturners how to do something and you'll get eleven different answers!

Activities

An interesting and varied monthly programme includes demonstrators from outside and within the Club and hands-on events, both evening and all-day. The increasing cost of demonstrators coupled with the limited number within travelling distance available for evening events has forced us to "think outside the box". Thus we have had evenings devoted to

the making of musical instruments, toys, puppets and other wood-related topics.

Every month the club has a competition, suitable for all abilities. Entries are judged on form and finish so it does not matter whether the item is large and complex or small and simple. We are careful to select topics which can be done with basic tools, thus being suitable for both beginners and advanced turners.

At the other end of the spectrum the Annual Competition provides the opportunity for members to really showcase their skill and produce an item of their own choice.



For the last four years the Club has been the prime attraction in the Craft Marquee at the Cambridgeshire County Show. It is our principal opportunity to reach out to the local public and we have seen crowds of interested onlookers watching our Club demonstrators spending a long hot day over a lathe. Several new members have joined us after seeing us at the Show.

Challenges

So what are the challenges facing the Club as it strives to expand in what is a highly competitive leisure world? Most of these challenges are common to other woodturning clubs and it is always instructive to hear how others manage.

First and foremost is financing the Club and its activities. The principal costs are premises, programme and equipment.

We are lucky in that our meeting place is at the local Scout HQ, the cost of which has enabled us to keep our subscriptions at a very competitive level.

The major item of expenditure is, of course, demonstrators. The issue is essentially finding sufficient good demonstrators at an acceptable cost and who are based within a reasonable travelling distance. There appears to be a trend of not only increasing cost but also of demonstrators cutting back on evening demonstrations. In addition, companies seem to be cutting back on attending club events or at least charging for them. While all this is very

understandable it does force us to come up with attractive alternatives.

Many clubs have successfully applied for some form of lottery grant, e.g. Awards for All to fund equipment purchase. Unfortunately, the stringent criteria for referees prevented us from proceeding with an application. Instead the members demonstrated their commitment to the Club by making a one-off contribution enabling us to enhance our audio-visual facilities.

Treasurer Ivan Bohme reinforces this policy: "As in any responsible commercial organisation we have to exercise financial prudence. We will not pay excessive sums for a 2 hour demonstration – what we will do is balance cost against an attractive and entertaining programme. Raising subs by 300%, as has been suggested, is no answer – there is a finite pool of demonstrators in our area."

Encouraging Club members to demonstrate is another avenue but some are remarkably diffident about showing off their skill. Maybe the AWGB could run day courses on how to demonstrate. (*This is in hand, see Revolutions 85, p4: Editor*)

The other main challenge is maintaining and building membership. The importance of retaining existing members should not be underestimated and an attractive and varied programme plays a significant role in this. Finding new members, especially younger ones, in the face of competition from today's electronic leisure industry is a real challenge. It is always encouraging to see the large number of visitors at, for example, our stand at the Cambridgeshire County Show. Visitors of all ages always appear to be interested in seeing things being made.

New members are out there – we just have to win them over.

More Information and Contacts

Club meetings are generally on the first Thursday in the month and visitors are assured of a warm welcome. Please contact the Club Secretary, Edmund Rose, on 01223 832605 or e.rose@open.ac.uk.

A Woodturner's Widow Bron Simpson

My husband is a novice woodturner who joined Tudor Rose Woodturners in November 2007. I never thought I would be a widow in my sixties! You will have heard of footballer's wags and golfing widows but I have joined an elite group of ladies who are woodturners widows. I must add that I have not been a widow long but I have already come across some of the pros and cons.

My husband felt that he was reaching 'that time of life' when he needed to look towards the prospect of retirement and what to do with his time. After much soul searching it was apparent that Jon liked wood, handling it, making things with it. He took the bold step of signing up for a two day training session with Nick Arnall, a professional wood turner who writes articles for GMC Woodturning and gives tuition and professional demonstrations. I might add that these two days coincided with a holiday in Norfolk so widowhood for me started quite early on.

Jon was put through his paces, learnt some basic skills, and found to our amazement, that he seemed to have a natural affinity for this type of work. He came away on day one with some basic skills for spindle turning and proudly presented me with his day's labours. The next day saw him coming away with two rough turned bowls which I then learnt had to dry out over the next few weeks before they could be finished off. Unbeknown to me this was to create a ritual of having them sit on top of the wardrobe, of being systematically weighed and said weight being noted down until one day he was to say "Yes, I can do something with them now." I ventured to say 'what?' as one bowl did seem to me to be rather 'wonky' and from then on became known as 'Bent Bowl'. However he had, after those two days with Nick, come away all fired up with enthusiasm and the confidence to 'have a go'.

The next auspicious occasion was the arrival of the lathe. Careful measuring had taken place and visits to exhibitions to find a lathe that would be suitable as well as fitting into the 7 x 5 workshop (a shed). This, I might add, was my gardening shed but now it seems to have evolved into a woodturner's bolt hole. I must admit I did get a new, but rather smaller shed for my gardening tools. My husband now wears a serviceable smock with badges and his name embroidered on it when he is woodturning – an unbelievable transformation as overalls of any description have always been taboo. I am pleased, as any wife would be; however, mysteriously I do seem to find odd deposits of wood shavings and sawdust in all sorts of places within the house. Does this happen to any other 'widow'? I ask myself. On occasions I get comments about how the wood shavings are piling up in the shed and if I have any spare time would I like to collect them up? One advantage for me though is that I now have mulch for the garden!

The next completely out of the ordinary phenomenon for my husband is that he has joined a club, the Tudor Rose Woodturners. Not known for joining in with social activities, I am amazed to find how eager he is to attend each session because he doesn't want to miss out on anything. He now has the confidence to take along some of his work for appraisal. He actually asked me to go along to a Demonstration Day held one Saturday in February. I went along just to find out what it was all about and I must admit I had a

very interesting morning, being even more impressed when I saw that it was a female woodturner giving the professional demonstration.

What are the other positives that have happened since Jon took up this pursuit? Well I'm getting to know the British countryside well. Several times we have been out to find wood shops. Why is it that most seem to be on an isolated converted farm site? Even on the way to the Saturday demo we diverted to find 'Good Timber' and came away with a bag of twenty useable off cuts for £20. We decided to go to France for the day. We do this straightforward journey on a regular basis, only this time it was "As we are passing, I just want to pop into Axminster Tools". That wasn't all, because from there we travelled the single track lanes of Kent to end up at Stiles & Bates just outside Dover, but wow! When you get to these places they are a treasure trove of tools and gadgets and have wonderful selections of wood. I find myself engrossed in looking at wood grains and effects and thinking up possibilities of projects for hubby. Oh, and yes, we did manage to catch the ferry in Dover on time.

On a more serious note, to see my husband all fired up with enthusiasm and seemingly with some natural ability and feel for wood is wonderful. Everyone he has come across in the woodturning fraternity has been only too willing to support, give advice or praise and genuinely wants to chat. How refreshing.

It isn't just Jon who is taking part in this pursuit though. I have found it so interesting learning about the different trees, the wood they produce and the types of things to make from them. Our youngest daughter and her partner are helping with the photographs and design of Jon's web site, and our other daughter has been supplying him with wood from various sources. He now has a supply of Apple, Eucalyptus, Elm, Ash, Laurel and Banksia Nuts besides Sycamore, Holly and Oak that have been given to him. It is becoming a brainteaser as to where to store everything as the bungalow is small and is a no go area for wood storage.

I'm now getting used to losing Jon to the shed, and his coming in an hour or two later with an offering to show what he has been trying out, which is why I now seem to have a hearth full of various sized mushrooms, a goblet or two, some rather swish candle holders, the finished bowls from his two days training and other bits and pieces. I particularly like a vase he made from a Banksia Nut and the little mushrooms made from a branch of Norfolk Oak picked up during an evening stroll while we were on holiday. He knows they are not perfect specimens but he is learning to rectify the mistakes and has already had some orders for the candle holders which are made from Spalted Beech.

Truth be told, I'm not too put out at becoming a wood

turner's widow and don't begrudge him the odd hour or two in the shed or the evenings with Tudor Rose, as he is doing something he really enjoys and who knows where it may lead.

Well, I do know where it will lead, as he is now the editor of the Tudor Rose newsletter, and I have become the proof reader.

I think it is important to remember as well that none of us are too old to learn new skills, share experiences and enjoy ourselves in the process.

Editors Note

This is the first time, to my knowledge, that we have had a husband and wife double act contributing articles to Revolutions. Here is Jon's piece, please note that he has less to say than Bron!

Tealight Candle Holders

Jon Simpson



These tealight candle holders are 130mm in diameter, the finished item resembles a small discus, and is a simple and delightful item to make. Starting with a blank about 135mm diameter and about 40mm thick, I use a 25mm forstner bit to cut a hole in the centre of the top. With the blank mounted in 25mm jaws, I round off, and cut a 25mm dovetail spigot. Re-mount using the spigot, and turn the top surface to about 125mm convex radius. Take care to measure your candles, experience has taught me that not all manufactures use the same diameter and depth. Cut the candle recess 1mm oversize on the diameter and to the correct depth. Do not be tempted to cut too deep. If the candle is too low in the recess the top edge of the recess will burn. Sand the top to 400 grit, seal, and polish. Re-mount, now using the candle recess, turn the bottom to about 130mm convex radius leaving a 5mm flat edge between the top and bottom, and leave a minimal foot. Finish as per the top surface.

Note: If you use a segmented blank (this pair is made of Spalted Beech and Basswood) make sure the forstner

hole is correctly centred in the middle section.

My web site is www.wood-be-nice.co.uk where you will find more of my failures to make firewood. You might also like to look at www.tudor-rose-turners.co.uk

The New Midland Woodworking & Power Tool Show

Following requests from several of the leading woodworking companies, SK Promotions is organising a Midland Woodworking & Power Tool Show at Stoneleigh Park, Coventry in October.

With the exhibitors and demonstrators already booked, the show is already proving to be the largest woodworking show in the Midlands for a number of years, and will cater for all aspects of woodworking and working with power tools, whether by amateurs or professionals. A full list of exhibitors, demonstrators, master classes and attractions can be found on their website.

Alongside a wide selection of the country's leading craftsmen, who will be demonstrating and answering visitors' queries, there will be representatives from the local craft clubs and associations.

Following recent discussions with the Guild of Master Craftsmen, they have agreed to sponsor a series of Master classes in Turning, Carving, Routing and Power Woodworking and Furniture & Cabinet Making. This will also give the visitor the opportunity to meet and speak to some of the country's leading authors.

In keeping with the organiser's policy, there will be free parking, a free show guide; free admission for children under twelve and the admission price will include a raffle ticket for prizes donated by exhibitors. Admission at the door will be Adults £8.50, Concessions £7.50. However visitors can save a £1 per ticket and beat the queue by pre booking their ticket on the telephone hot line 08700-115-007.

SK Promotions organises two other popular woodworking shows, the North of England Woodworking Show at Harrogate, and the Scottish National Woodworking Show in Glasgow. Ken Salter, the organiser, has over 16 year's experience of organising these shows, and over 25 years in the exhibition world. He and GMC will be working hard to ensure that the New Midland show will offer excellent value for money and a great day out for every visitor.

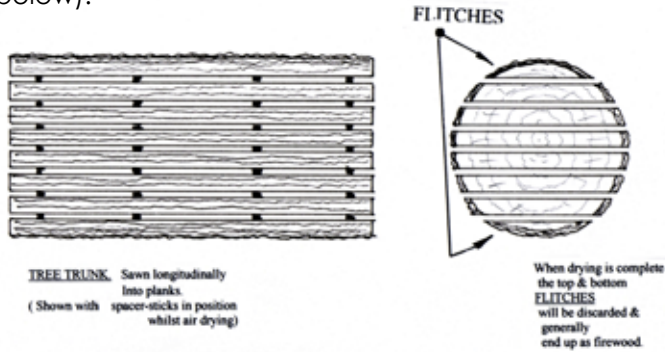
Full show details can be found on www.skpromotions.co.uk or by writing to or ringing SK Promotions Ltd at PO Box 127, Weston super Mare, BS23 4XT. Tel 01934-420365.

Using Flitches in Woodturning

Cen Chilcott

What is a flitch?

Some dictionaries define a flitch as a slab of wood cut off the trunk of a tree. To most woodworkers it is the top or bottom piece of a tree-trunk which has been sawn along its length to make planks (see sketch 1 below).



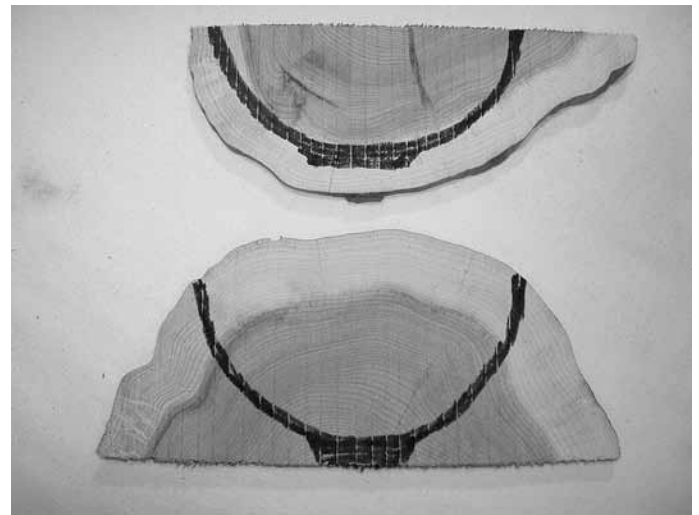
Why use flitches in woodturning?

(1) In most trees there is a colour contrast between the heartwood (inner wood) and the sapwood (wood that is just under the bark). In many cases there is a marked difference, such as the dark orange / off-white of Yew, the brown / cream of Laburnum and the different yellows of Peach. Using a flitch shows this contrast to great advantage in the finished item. Photos A (Yew) and B (left, Laburnum and right, Peach) are of flitch ends showing the contrast between the heart and sapwood.

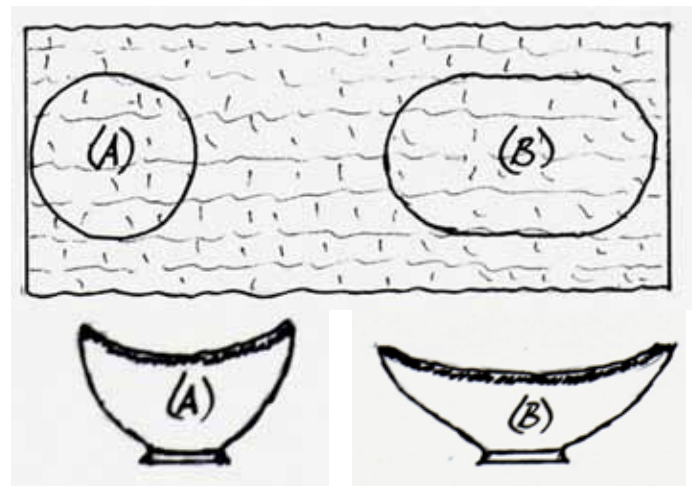


(2) Flitches are often regarded as unwanted by most woodworkers and are put in the firewood pile in sawmills. They are therefore usually cheap to buy.

(3) The curved outer surface of a flitch, which is covered in bark, enables waney-edged and oval bowls to be made. The following photo shows end views of flitches with the profiles of the bowls shown.



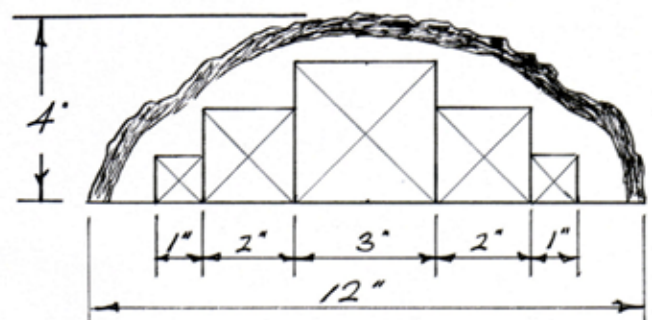
You can produce either straight edge bowls (top profile) or waney edge bowls (bottom profile). The sketches below show how a flitch is cut to produce a round or an oval bowl.



(4) Flitches often come complete with burrs, which show up as a rough lump on the outer surface. These burrs can either be incorporated into the item which you are making or cut off for individual use.

(5) Lengths of square section timber can be produced from flitches. Square section timber is always in demand for use in making stool legs, bud-vases, handles and all kinds of spindle work. To obtain square section timber from a flitch, proceed as follows:-

a/ Decide on the square section sizes that you want relative to the cross section size of the flitch.



Above you would obtain
One - 3" Sq. x 24" long.
Two - 2" Sq. x 24" long.
Two - 1" Sq. x 24" long.

b/ Mark out one end of the flitch accordingly, see the sketches in the previous column.

c/ Lay a straightedge along the top of the flitch relative to any one of the vertical lines that you have drawn on the flitch end.

d/ With a felt pen draw a line along the bark using the straightedge as your guide.

e/ Saw carefully along this line.

Once this cut has been made the cut edges can be used in conjunction with a saw-table guide, making it easier to saw the rest.

(6) A flitch is fairly easy to season. It can be cut into suitable lengths, leaned up against a wall in a cool dry area in the workshop or outhouse and left for a period to dry. Due to its makeup it is unlikely to split deeply at the ends or to suffer bad longitudinal cracks.

(7) Waney-edge bowls can be turned from unseasoned flitches as the shape tends to hide any distortion that takes place when they dry out.

Producing a bowl from a flitch.

Photographs 1 – 11 show the production of an oval bowl (approx. 10" x 6" x 4"). The long blank is attached to the screwchuck and supported by the tailstock until a flat area is turned on the curved surface, see the white area in photo 4.

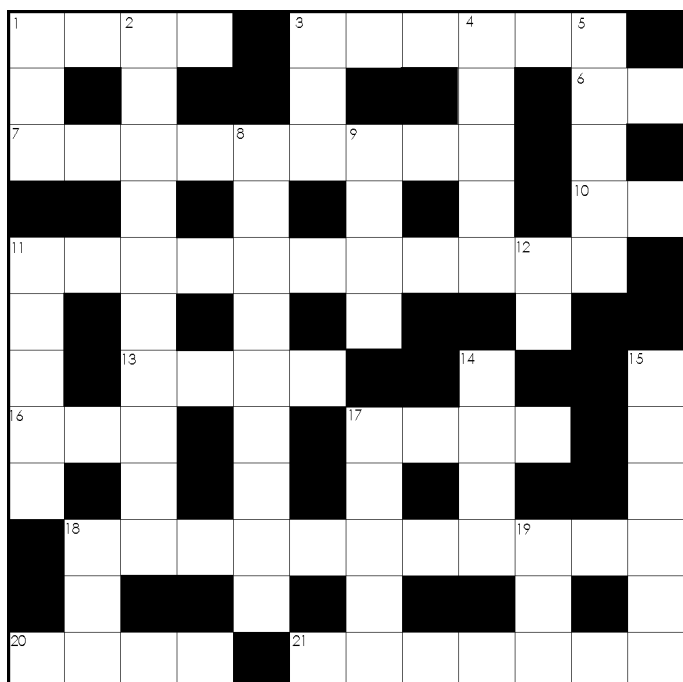
The blank is then reversed so that the white area is up against the screwchuck and the outside of the bowl is then turned, photos 5 and 6.

Photo 6 shows the outside of the bowl finished and polished. The base has also been recessed to fit the jaws of the chuck.

The bowl is once again reversed, with the chuck jaws expanded into the recess allowing the inside of the bowl to be turned. Photos 7 to 10 show the progressive turning of the inside and the finished bowl is shown in photo 11.

When turning this bowl the bark started to crumble so it was completely removed. The bark has been retained on the alternative pedestal design shown below in photo 12.





The Revolutions Crossword

Contributed by Eric Pearce

Across

- 1 Type of chisel, 4
- 3 Colour of sunset, 6
- 6 Old fashioned you, 2
- 7 Rocking bowl maker, 9
- 10 Saint, 2
- 11 Turner from the West Country, 4-7
- 13 Beach, 4
- 16 Single, 3
- 17 Waves from the mast, 4
- 18 Last tool to use, 7-4
- 20 Against, 4
- 21 Thin, 7

Down

- 1 Cut-off tool, 3
- 2 Turner from Israel, 3-7
- 3 Not on, 3
- 4 Part of Africa, 5
- 5 Falcon's baby, 5
- 8 Chinese balls expert, 9
- 9 Part of the ear, 4
- 11 County in the south, 5
- 12 Thanks, 2
- 14 Long ago, 4
- 15 He makes suits, 6
- 17 Last, 5
- 18 Useful for writing, 3
- 19 Ancient, 3

The answers can be found on page 26

Wanted

Trade & Business Liaison Officer

Tony Walton, the current holder of this post on the Executive Committee, will be retiring at the 2009 AGM.

A replacement is urgently required. The job involves liaising with the retail element of the woodturning world and overseeing the organisation of the AWGB's presence at the various local and national shows we attend.

If you think you could do this important job please contact Tony Walton for more information, address etc. on page three.

The Smooth Curve

Brian Partridge

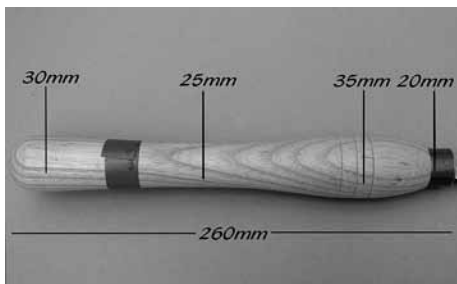
On a number of occasions I have been helping beginners and have noticed that they have great difficulty in producing a smooth shallow curve. I have set up a curve for them and then asked them to make a cut, which follows it. On watching them try, I have noticed one big failing which makes this cut difficult. **They try to do it with mainly arm movement.** Now the arms are long loose things, which do not give very good control. So what is the answer? **Use your body.** If the tool is firmly on the tool rest with bevel rubbing and the handle tucked into the side of the body there is a very stable arrangement. With feet apart along the length of the lathe we can now move the tool along the tool rest by rocking from one foot to the other in a very controlled way. If we then need to make a shallow cove, then raising the body will produce the shape. Of course it is necessary to watch the shape as the cut is made and this requires good **hand eye co-ordination.** This co-ordination takes practise and I found it not too difficult when first starting, as I was already a competent radio controlled model aircraft flyer. Think about it.

While I was considering how to demonstrate this, the need for another 10mm spindle gouge occurred. Problem solved - I will make a handle for the new chisel. This is a great exercise and will save money as well.

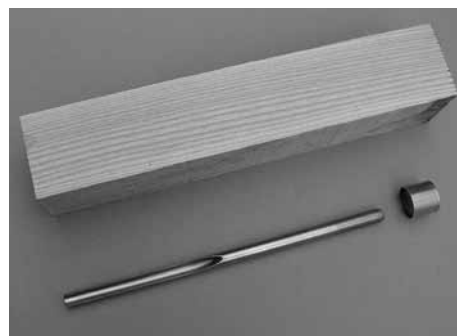
The handle is made of Ash, which is very strong and has good straight grain. Choose a handle shape which is appropriate for the tool and which you feel comfortable with. The one I am copying today is on my parting tool and is ideal for a 10mm spindle gouge **for me.** Only three chisels are used so lets get started.



Pic 1 Three chisels are needed, a roughing gouge, parting tool and skew chisel. Plus calipers and a Jacobs chuck.



Pic 2 Measure the main dimensions of the selected shape.



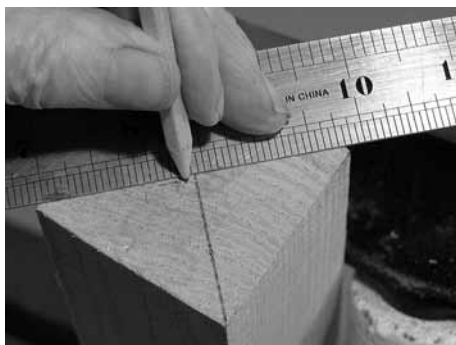
Pic 3 Find a piece of suitable wood and have the chisel and ferrule to hand



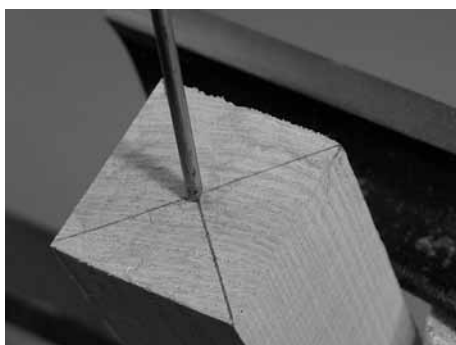
Pic 4 To get really smooth cuts the tool rest must itself be smooth, if necessary use a fine file on it.



Pic 5 Finish the surface of the rest with 180 grit.



Pic 6 Find the centres of each end of the square.



Pic 7 With a sharp point mark the centre each end.



Pic 8 Tap the drive centre into one end with a mallet (do not use a steel hammer).



Pic 9 With the 9.5mm drill mounted in the headstock of the lathe, mount the square between the drill and tailstock and using the tool rest to stop any rotation of the square, carefully drill the hole for the chisel. Do not try to put the hole in after the turning.



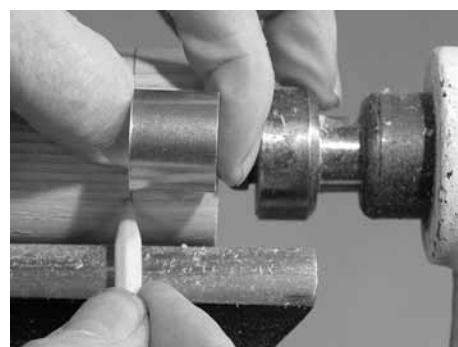
Pic 10 Bring the drill out to clear the swarf and if hot, lubricate with a quick touch of Carnuba wax to prevent binding.



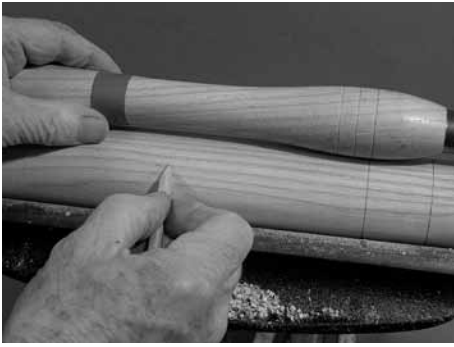
Pic 11 With the blank now mounted between centers turn the square into a round with the roughing gouge.



Pic 12 With the tool handle firmly held into the side of the body move the cutting edge along using body movement.



Pic 13 Mark the ferrule length on the blank.



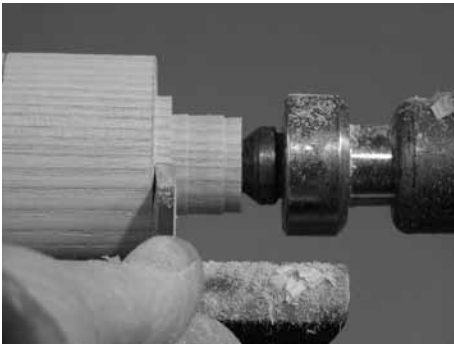
Pic 14 Mark the major diameter points along the blank using the model.



Pic 18 With the tool handle tucked firmly into the body to control the tool, refine the shape working downhill on each cut until the final shape is reached.



Pic 22 I like to use two coats of finishing oil for the complete handle.



Pic 15 Using the parting tool cut the diameter for the ferrule. Check that it is a tight fit.



Pic 19 Make your body rise to bring chisel handle up as you cut a smaller and smaller diameter.



Pic 23 Use the skew chisel to part of the handle which leaves only a small pip to be sanded off.



Pic 24 Just hand sand the pip away.



Pic 16 With the ferrule tapped into place remount the blank and with the parting tool and calipers cut the major diameters along the length.



Pic 20 Give a fine cut with the skew chisel to give a fine surface. USE THE BODY.



Pic 25 With the chisel end resting on solid wood tap into the handle with a mallet.



Pic 17 Start to form the rough shape with the roughing gouge using the precut diameters as a guide.



Pic 21 Sand down to 400 grit to give a very smooth finish.



Pic 26 The final tool ready for use. Costing far less with both the AWGB discount and the home made handle.

AWGB International Seminar 7th – 9th August 2009

Given the outstanding success of the AWGB's Seminar in 2007 it is going to be a difficult, some would say impossible, feat to produce another in 2009 that is going to be anything like as good. But the organisers are all woodturners, and woodturners are never daunted and are always ready to attempt the impossible. Consequently the team is now in a position to announce the formidable lineup that has been secured for Loughborough next year. There is a mixture of new and familiar names all of whom will, without doubt, provide a weekend of enthusiasm, entertainment and enlightenment. Thumbnail sketches of the main presenters are given below to whet your appetites, full details of costs and a booking form will be available in the next issue of *Revolutions*.



Nick Agar

Nick is a highly sought-after and unique woodturning artist. He and his work are both inspired and influenced by nature, geography, ancient artefacts and cultures worldwide, and he feels a strong connection with the ancient civilisations such as North American Indian, Egyptian, Mayan and Aboriginal arts. Before his apprenticeship in woodturning at



Dartington with the late Duggie Hart, where he turned production kitchenware, Nick was a forester in Devon and it was here that he gained a deep understanding and affection for wood and discovered his natural ability to read it. Inspired by organic forms, pottery and his natural surroundings he specialises in hollow forms and large diameter work including his renowned wall sculptures. Utilising burrs and natural edges, decoration also plays an important role in his pieces. Carving, texturing, colouring and scorching are among many of the surface enhancements that he uses. Nick's favourite woods to work with include burrs and native timbers such as sycamore, ash, oak and elm together with spalted timbers like beech.



Benoît Averly

Born in 1980, Benoît Averly grew up in the Burgundy region of France. He graduated from high school in 1999 and then worked in different fields and travelled in several countries in Europe and North America. He began turning wood in 2002 with Gilbert Buffard and made it his profession in 2003. In the spring of 2004 he had the chance to work with well known turner Richard Raffan



from whom he learnt a lot about design and production. He has been Raffan's workshop assistant in both France and the United States. He maintains contact with Richard Raffan who has been an inspirational mentor for him. The development of his work has extended to include woodcarving.

In 2005 Benoît was invited to the Provo woodturning symposium in the United States where he exhibited and demonstrated. He learnt a lot during this trip and met woodturners from all over the world. This has led to his being invited abroad again for demonstrations and exhibitions. In the spring of 2006 Benoît won the national contest for young craft artists "Concours Jeunes Createurs" organized by Ateliers d'Art de France and later in the same year he won the "Prix Départemental de la SEMA"

His work is now part of the collection of the museum "Musée des Pays de l'Ain."



Eli Avisera

Eli Avisera was born in 1960. He grew up, studied and continues to live in Jerusalem. Between the years 1973-1977 he studied at the School of Wood Art in Jerusalem. Since then Eli has been a professional woodworker.

As an international woodturning demonstrator and teacher Eli has been invited to many countries to show his unique variety



of techniques. He uses a line of his own signature tools which have been developed and based on over 30 years of experience in woodturning.

In 1988 Eli established the "Wood Craft Centre" where he teaches workshops for furniture making, woodturning and carving at all skill levels. To date he has taught hundreds of students and has been instrumental in promoting this art.

In 2003 Eli was invited to the Woodturning Centre in Philadelphia as a participant in the "International Turning Exchange".

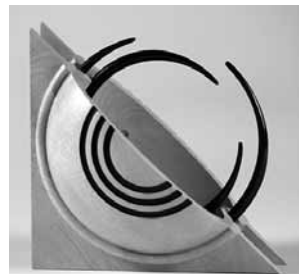


Bob Chapman

When I meet other woodturners for the first time they sometimes ask me what I make. No matter how many times it happens, it always confounds me. I want to say that I'll make *'anything you want, as long as its round'*, after the style of Henry Ford's *'any colour you like, so long as its black'*, but the question makes me feel inadequate because I haven't got that 'single item'

speciality that seems to be expected of me.

I still feel I'm very much a general turner, who has reached a high level of craftsmanship. I like experimenting with design but I tend naturally towards simplicity. I like simple forms and designs with classical shapes and minimal decoration and I strive for something which I call 'elegance', but please don't ask me to define it. I know it when I achieve it, and I think others also recognise the qualities of design and making which go into my work because it always sells well, and it was considered good enough for me to be invited to join the Register of Professional Turners of the Worshipful Company of Turners of London.



Mick Hanbury

Mick Hanbury was born in Cyprus, the son of a soldier, and travelled around Europe for most of his childhood. He spent a lot of time in Germany and hence is fluent in German and can teach in German.

He started his career as a cabinet maker where he made all manner of artifacts. Around 18 years ago he took to woodturning and since then has grown in stature to become one of the finest artistic turners.

Mick Hanbury demonstrates at local and national shows in the USA, Germany, and Ireland and at woodturning clubs throughout the UK.

Mick used to be the resident tutor at Doncaster College teaching Open College Network levels 1-3 to mature students. Mick also teaches his specialised woodturning techniques in his workshop in Lincolnshire as well as at Craft Supplies (in the UK and France), and at Isaac Lord in High Wycombe, Buckinghamshire.



Ray Key

Ray has loved making things from wood throughout his life; his first recollections are from around the age of seven. Whittling, carving and fretwork were all interests. He has been a member of the Worcestershire Guild of Designer Craftsmen since 1973, during that time he has served as Secretary, Treasurer, Chairman and President. He has been turning

wood for over forty years. His passion for his subject and his willingness to share his knowledge has resulted in considerable opportunities to travel. His making, teaching and demonstration skills are known worldwide. Seminars and workshops have been undertaken in Canada, Finland, France, Germany, Ireland, Israel, New Zealand, Norway, USA and the UK.

He was the founding Chairman of The Association of Woodturners of Great Britain in 1987. In 1997 he was accorded Life Member status and is now our President. He was made a Life Member of the American Association of Woodturners in 2001. In 2002 he became a Freeman of the Worshipful Company of Turners by Presentation (a rare honour). These awards recognise his contribution and commitment to his chosen field.



Glenn Lucas

From a farm at the foothills of Mount Leinster, Co Carlow, Ireland, Glenn developed a love of working with wood at an early age. At sixteen he became passionate about woodturning. He realised quickly that there was a demand for his well-designed and handcrafted pieces.

On finishing school in 1993 he began an apprenticeship as a cabinetmaker where he learned many new skills. In 1996 he set up his own business as a woodturner and undertook a two year business course with the Crafts Council of Ireland in Kilkenny and Carlingford, Co Louth. Since then demand for his work has grown steadily.

Returning to Co Carlow in 2005 with his family, Glenn built an efficient studio. From here he runs a business that produces approximately 1500 fine crafted bowls per annum.





Mike Mahoney

Mike Mahoney has been a professional wood turner since 1994. His bowls are featured in galleries across the United States. Mike's work is sought after by collectors all over the world. Mike is often requested to demonstrate and teach for woodturning clubs, craft schools and symposia. He has travelled around the world to discuss and demonstrate his craft.

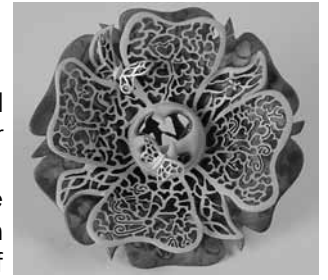


"I am passionate about my craft and the American Craft movement. I am dedicated to producing quality craft and educating the public about woodturning. My wood comes from urban sources (tree trimmers and local cities). I produce all my work on the lathe without any embellishments after the fact, creating a very traditional feel with contemporary ideas. I want my work to be attractive as well as useful. For my work to be admired is one thing, but for my work to be used fulfills my purpose as a craftsman."



Joey Richardson

Joey, as well as being a mother and housewife, is a professional turner who first became interested in woodturning in 1993 after attending classes with Chris Stott RPT and Stuart Mortimer RPT. She is on the register of professional turners held by the Worshipful Company of Turners, a member of the Association of Woodturners of Great Britain (AWGB) and the Association of



American Woodturners (AAW).

In 1998 she tentatively entered her first competitive work, 'The Planets' in the International Woodturning Show at Wembley where she gained the runner-up prize. This spurred her on to more competition work where she gained many firsts and trophies for her innovative work gradually honing her skills until in 2002 she was accepted on the Register of Professional Turners. Continuing with her competition work she won the Gold Medal at the International Woodworking Show at Alexandra Palace in the Prestige category in 2004. The real turning point for her career was when she won the 2005 Bursary award of the Worshipful Company of Turners which provided the funds for travel to America to study different techniques. After attending the AAW symposium, the biggest woodturning event in the world, Joey chose to study with Trent Bosch, David Nittmann and Binh Pho.



Al Stirt

Al Stirt has been a professional woodturner for more than 30 years. His work is included in numerous public and private collections, including the Smithsonian, the White House and the American Craft Museum. He has demonstrated and taught about woodturning & design in England, Ireland, New Zealand and Canada as well as throughout the U.S. In 1997

the American Association of Woodturners awarded him an Honorary Lifetime Membership for his commitment and contributions to the field of woodturning.

In addition to his functional bowls and platters, for the last 20 years he has been making ceremonial objects to try to address emotional and spiritual needs.



One-Slot Presenters

In addition to the front rank presenters we also like to allocate single slots to new faces who have exhibited a talent for woodturning, and who may wish to put a toe in the great ocean of demonstrating. These individuals, probably four on this occasion, are selected by the Seminar Organising Committee, from amongst the first 100 or so delegates to sign up for the full Seminar experience. Likely people are approached by the SOC, not the other way round, and if they are agreeable a small financial incentive is arranged. Past one-slot presenters include Mark Hancock, Julie Heryet, John Berkeley, Simon Hope and Bob Chapman.

I am sure that you will agree that the personalities already booked as presenters offer an extremely diverse range of talents and interpretation of the woodturners craft/art. Some of them are old friends of the Seminar, Al Stirt, I think, was last amongst us in 1989, Ray Key last demonstrated in 1997 and Mike Mahoney and Nick Agar presented for us in 2003 and 2005 respectively. So start putting some money aside, make sure those three days in August 2009 are clear and we look forward to seeing friends old and new at Loughborough.





Successful AWGB entries in the WCT Competitions, June 3rd 2008

Through pages 18/19, left to right, top row.

Rod Bonner, 2nd place in the Plain Turning Competition: Joey Richardson, 3rd place in the Plain Turning Competition: Joey Richardson, 2nd place in the Felix Levy open Competition: Ian Fenton, 2nd place in the Ray Key Young Turners Competition.

Through pages 18/19, left to right, centre row.

Margaret Garrard, 1st place in the Plain Turning Competition: John Edwards, 3rd place in the Open Competition: John Edwards, recipient of the Fred Howe award in the Ornamental Turning Competitions.

Through pages 18/19, left to right, bottom row.

Mike Morley, Commended in the Plain Turning Competition: Maggie Wright, 2nd place in the Master's Plain Turning Competition: Joey Richardson, 3rd place in the Master's Plain Turning Competition: John Edwards, 3rd place in the Master's Ornamental Turning Competition: Richard Haselden, commended in the Plain Turning Competition.

Thanks to Stuart King for permission to use his photographs



Fairlop Woodturners

Fairlop Woodturners was set up as a new branch of AWGB in March 2004. The club meets in King Solomon High School, in Barkingside and it maintains a very close relationship with the School. In 2004, Gabor Lacko, Chairman of the Fairlop Woodturners was a governor of the school. Jon Warwicker, secretary of the branch is also head of the Technology department of the school. No wonder then that there is a close association between Fairlop Woodturners and King Solomon, and it was this association that persuaded Fairlop Woodturners to embark upon an experiment.

About 15 students of the School, aged 11 to 16, on Wednesday afternoons after school, take part in woodturning sessions. Charlie Day became Chairman of the "Juniors" and with Jon Warwicker, and club members Dennis Riley, Derek White and John Hunt the juniors are taught the craft of woodturning on about a dozen lathes. The woodturning sessions are hugely enjoyed by both the students and their teachers.



The juniors' tuition culminated in a memorable afternoon on Wednesday 11th June when eight of the participants were enrolled as Junior Members of the AWGB. Apart from a Certificate awarded for reaching a certain standard in woodturning, their AWGB Junior membership cards and their first copy of 'Revolutions' they also received books on woodturning by Mark Baker, Ray Key and Bert Marsh who were all present on the occasion. The membership cards were handed to the juniors by Ray Key, President of the AWGB. The woodturning books presented to the juniors were all signed by the authors.



"In times when schools are selling off their dust covered, neglected machines it is very satisfying that we have about a dozen lathes in our classroom in regular use. But what is even more important we also have more than a dozen juniors interested in the craft," said Gabor.

Fairlop Young Turners, Added Comments

Ray Key

It was my pleasure on June 11th to be in attendance at Fairlop, along with Bert Marsh and Mark Baker to make presentation of Certificates and AWGB Youth Membership to eight young turners. These eight youngsters have been attending the after school woodturning club set up at the King Solomon High School in Barkingside for some time. There is no doubt they have achieved much pleasure and satisfaction from creating objects on a lathe. This is something that so few youngsters in education today have the chance to experience.

The workshop was a hive of activity, there were more students than lathes, and in most cases two students shared a lathe. Where most schools have scrapped their lathes, King Solomon is buying them in. Graduates and Jubilees, bought second hand and reconditioned predominate.

What I observed was a group of enthusiastic youngsters being given an opportunity to be creative under the watchful eyes of members of the Fairlop Club. It is always good to see guys give of their time; they get rewarded through the efforts of the students.

A variety of projects was under way or being started, some seemed a little ambitious. It was explained to me that it's a difficult balance to strike, between letting them make what they want and keeping their interest. If you stifle their ambition they are likely to quit.

This was a rewarding experience for all involved, there were so many positive vibes, and you just wish this was happening in more schools. All this only comes about through a strong driving force, a willingness to give and good financial resources.



SSCWA – a club profile

The sun recently shone on the righteous of the Staffordshire and South Cheshire Woodturners Association to the tune of £8000. The sun, or more accurately "Awards For All", approved our bid for a new lathe, tools and audio-visual equipment.

As we have now expanded to 78 members, it was becoming difficult to view and hear the proceedings with our rather ancient sound and vision set-up. We all naively thought that we would just switch on the new equipment and go! In fact, the setting up took about four mornings of trial and error to determine the optimum positioning. We tried a gantry, which was ideal for positioning the overhead lights but the gantry obscured part of the screen. The lathe had more moves than a caravan before finally finding its ideal pitch! The projector stand had the height adjusted several times (with a saw) before the correct height was reached. We now know why sound and lighting engineers are young, fit and paid a lot of money!



Mick Hanbury putting the new lathe through it's paces

We are a very mixed bunch, both in age and ability. The youngest member is 14 and the oldest 84. Doug, our most venerable member, still manhandles stacks of chairs at the end of the night. There is a professional turner, beginners and international exhibitors in the group. We boast a wide geographic spread, with local members and one in Indiana, USA. Tom Buttress, our chairman, visits the Indiana chapter regularly, and was enrolled into their club. Tom reciprocated by enrolling his friend into our club, and although Robert is not obviously, a regular attender, we look forward to meeting him one day. We have come of age this year, reaching our 21st birthday with several founder members still with us

As well as a varied monthly programme, we have hands-on evenings, trips and social events. The AGM is always well attended as we run an auction following the official business. The formalities of the meeting are rattled through in record time so that the bidding can begin!

The accent is on 'friendly' and new members are integrated quickly into the club. Experienced turners regularly visit other members' home workshops to help solve any problems.



Two examples of member's work

We run a mini shop selling sandpaper and finishes at advantageous rates to members. Loads of green wood and magazines appear at regular intervals for members to take away for a small donation to club funds.

One of the purchases of the "Awards For All" grant was a professionally built website which can be easily updated with pictures, up-to-date news and articles. At a recent show of hands, only six to seven members don't have access to the Internet.

The committee is enthusiastic and we actually have volunteers each year to join the existing committee! Everybody is allocated a role including putting up the lathe and running the raffle. This usually leads to a stress-free evening.

We hold our meetings at the Senior Citizens' Centre in Hanover Street, Newcastle under Lyme – location and contact details are on the website (www.sscwa.co.uk). We meet at 7.30pm on the second Thursday of the month and all are welcome.

Forthcoming Events

September 5-6: Yandles Autumn Show
September 28: Youth Training Event, Essex
October 3-5: Irish Guild 25th Anniversary Seminar
October 4-5: Winter Woodex
October 10-12: Midlands Woodworking Show
October 18: Youth Training Event, Cwmbran
November 21-23: North of England Show

Contact Peter Bradwick about Youth Training Events.
Contact details on page three,

Strathclyde Woodturners at Treefest 2008

Once again, Strathclyde Woodturners were invited to attend "Treefest", which is a fantastic family event featuring interactive crafts, stalls, displays, demonstrations, horse logging, axe throwing, chainsaw carving, tree climbing demo, renewable energy, games, skate ramp, extreme mountain biking display, live music, entertainment, refreshments, woodland crafts etc, and of course Strathclyde Woodturners.

It was held as usual in Inverleith Park, Edinburgh on the 21st and 22nd of June. This is the seventh year it has been held and it is one of the best outside events we attend. Like last year, we had excellent weather which probably contributed to the huge number of people attending, this year over 40,000. Again like last year, we had our own marquee, fortunately not all 40,000 tried to squeeze in, although at times it seemed as if they were really trying.



In previous years we had been in the big wood market marquee, and we had so many spectators and participants crowding round our stand that they completely blocked out the adjacent stands! We were very popular with the visitors, but not with those trying to sell their wares.

Although one or two of our regulars were absent due to illness, our thanks goes to the Usual Suspects, Jim Nixon, Jim Boulton, Elspeth and Rob (Snaps) Cunningham, Vaughan and Margaret Hammond,



Alice and myself, and not least to our newest member Dave Cuthbert, who having had an intensive course of instruction, was set to work. Well done Dave.

Although we treat this as a fun event, we take safety very seriously and the ladies were invaluable in getting the kids dressed up in their protective smocks and face masks, making sure the parents read and understood the procedures, signed the consent form, and stood by during their child's participation, and of course, getting their money. This year we handed over £500 to charity.

For the first time we had four lathes in operation, the two small Club SIPs and the Wivamac, and also my small Axminster. None of them had much of a rest throughout both days. Mushrooms, toadstools, hedgehogs and snowmen were the favourites, closely followed by angels. There were also a few Christmas Bells made, and a new Item by Rob – a miniature intercontinental ballistic missile. We have a display of all the things which can be quickly made, and which do not require sanding – yes, we do try to get a good finish straight off the tool! However we do get the odd rebel, like – "What would you like to make?" indicating our samples. Answer – "I want to make a bow and arrow". Or this year's classic, answered by the boy's mother. "Can he make a coffee table"?



It was a very tiring two days as we were at it almost non-stop, but it was very satisfying. The children (and also quite a few adults) are thrilled to take home something they have made out of wood themselves. And, of course, there is always a good contribution to charity.

One down and another show lined up, as we have been invited to another event, "Tree in the Park" in Beverage Park Kirkcaldy. We have done this event in various locations over the past few years, and it is always a good one as it is very similar to Treefest. This one is being run in conjunction with a motor bike and car display, and a German Beer Festival, so we may need to keep our turners chained to their lathes.

There are also another couple of shows which we may attend in the autumn, but that's another story.

Another Iron in the Fire to Decorate a Bowl

John Butcher

If you have decorated your bowls with carving tools, texturing tools or coloured them and would like to try a different style of decoration, why not try decoration with a wood burning iron. Wood burning iron sets are inexpensive, costing as little as £10. The other tools used for this project are as follows: $\frac{3}{8}$ " bowl gouge, $\frac{1}{4}$ " bowl gouge, $\frac{1}{4}$ " square end skew, $\frac{1}{4}$ " point tool, 1" square end scraper, Robert Sorby scraper, and a length of thin wire.

The bowl made in this project does not require a lot of turning or burning skill. It involves making a bowl with a notched rim, the rim and part of the outside of the bowl are decorated with patterns burnt on with a wood burning iron and stippled with a pyrography pen, **photo 1**. Although the stippling was made with a light pyrography pen, it could have been produced with the pointed tip included in the wood burning iron kit.



The bowl is finished with soft wax. Hard carnauba wax clogs the burnt patterns and stippling. Oil finishes are not particularly satisfactory, the burning process causes the patterned areas to become glazed and the oil does not sink in.

Although it is not difficult to burn patterns on a bowl, preparation is needed to locate the burnt patterns accurately. The indexer on the chuck simplifies spacing the patterns evenly. However to ensure they do not stray too much off line, their lateral position needs pre-marking. To ensure the patterns on the side of the bowl align with those on the rim the tool rest is used to support the wood burning iron. The tool rest must be carefully positioned so that the patterns are burnt with their centres close to the axis of the bowl. The tool rest must therefore be positioned half the pattern bit shaft diameter below the centre of the bowl. The stippling is applied randomly but it is

important to pre-mark its boundaries to produce a border which is uniform.

Locate and mark the centre of the block and drill a hole to take the screw of the chuck screw, draw out the bowl diameter and cut off the corners of the block on the band saw and then screw the block to the screw chuck and fit it to the lathe. Turn the block to a rough cylinder with a $\frac{3}{8}$ " bowl gouge and true up the end of the cylinder. Set the callipers to the required spigot size and use them to scribe its diameter on the end of the blank, **photo 2**. Form the spigot, plus a slightly wider one for the scroll chuck to butt up against at a later stage. Make a shallow recess in the foot of the bowl with a $\frac{1}{4}$ " square end skew. Sand the recess, (this part of the foot will not be accessible when the bowl is later reverse chucked for finishing and polishing). Bring up the point of the live centre to lightly mark the centre of the foot, **photo 3**. Set a compass to the radius of the wood burning tip selected to burn a "signature" brand on the centre of the bowl foot. With the compass point in the centre of the foot, use the compass to mark a guide line where the pattern is to be burnt, **photo 4**. Position the tool rest at half the wood burning tip shank diameter below the centre of the bowl foot. With the selected tip fitted to the wood burning iron, heat it up. Use the tool rest for support and the pencil compass ring as a guide, and burn the pattern at the centre of the bowl foot, **photo 5**. Mark the approximate position of the bottom of the bowl rim in pencil on the blank, **photo 6**.

Use a $\frac{3}{8}$ " bowl gouge to turn the outside form of the bowl and then blend the outer base of the foot into the recessed area completed earlier, with the $\frac{1}{4}$ " square end skew, **photo 7**.

Turn a half bead immediately below the rim at the depth to which the notches on the rim will later be formed, **photo 8**. Form a second decorative half bead immediately below the first one. Remove any tool marks from the outside of the bowl with the 1" square end scraper twisted to approximately 45 degrees to provide a fine shear cut finish, **photo 9**. Sand the outside of the bowl down to 600 grit, (**do not** apply sanding sealer or wax prior to the wood burning operations). Much of the base of the foot will not be accessible later so sand the base of the foot to a finish, apply thinned sanding sealer and cut back with fine Webrax. Apply a soft wax by hand, burnish the wax, apply a second light coat and then buff, **photo 10**.

Use the $\frac{3}{8}$ " bowl gouge to square the top of the rim so that the bowl can be accurately aligned when turned round when re-chucked, **photo 11**. Fit the bowl by its spigot in the chuck and secure it after carefully checking its alignment. Use the $\frac{3}{8}$ " bowl gouge to face up the top of the bowl so that the rim area slopes slightly inwards. Sand the top of the rim area down to 600 grit ready for decorating.

Plan the spacing and lateral position of the patterns to be burnt on to the bowl rim. First set the tool rest to the height of the centre of the bowl. Use the indexer to regulate the spacing and mark pencil lines around the top of rim using the tool rest as a straight edge. Use the distance between the spaces just marked around the rim, as the distance in from the rim edge. Run the lathe and mark a pencil circle to define this position, **photo 12**. This is the line to which the patterned tip of wood burning iron is going to align when carrying out the branding process. Mark a pencil line around the circumference on the outside of the bowl, this acts as a guide to locate the position below the rim that the patterned tip is to follow when the pattern is burnt on the outside of the bowl, **photos 13 and 14**.

A suitable patterned tip was selected and fitted in the burning iron. The tool rest was then set below the centre of the bowl by half the shank diameter of the patterned tip to support the wood burning iron. As the selected pattern was triangular, it was fitted in the iron so that an apex of the triangle pointed along the shaft of the screw that secured the tip in the iron. The iron was plugged in and brought up to full heat. The pattern was then burnt into the outside of the bowl, using the indexer to space the brands and the pencil line used to guide where to locate the right edge of the tip. The tip securing screw aligned horizontally to ensure the pattern for each brand is in identical orientation i.e. pointing to the bowl foot, **photo 13**. The pattern on the top of the rim was then burnt on in the same manner, using the pencil circle as a guide and this time with the tip securing screw aligned horizontally towards the centre of the bowl, **photo 14**. A pencil compass was then used to mark the inner limit of the stippling to be added around the branded patterns on the top of the rim, **photo 15**.

The design involves the burnt patterns on the outside of the bowl being surrounded by stippling within a square outer border. The top and bottom of this border were pencil marked around the bowl, **photo 16**, and two shallow grooves were cut above and below the border marks with the $\frac{1}{4}$ " point tool. A compass was used to mark the same distance each side of the burnt patterns as above and below, **photo 17**. The bowl was rotated under power and a thin wire was located and pulled against the two shallow grooves to burn decorative rings. Using the tool rest to help make a straight line, the borders each side of the patterns were marked in pencil, **photo 18**. A pencil compass was then used to make the inner limit of the stippling to be added around the branded patterns.

The centre of the bowl was then hollowed out using first the $\frac{3}{8}$ " bowl gouge and then the $\frac{1}{4}$ " bowl gouge to make the finishing cuts, **photo 19**. The tool marks were smoothed out with the Robert Sorby scraper, **photo 20**. The bowl cavity was then sanded down to 600 grit. The bowl was inspected to ensure that all necessary turning had been completed before

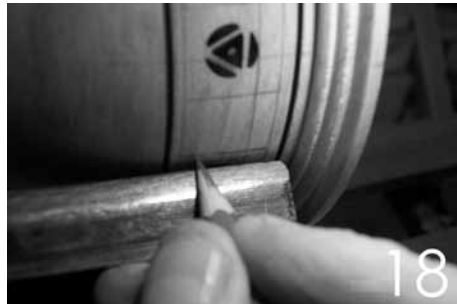
removing it from the chuck for the rim to be notched and further decoration added before it was re-chucked for just sanding and polishing, **photo 21**.

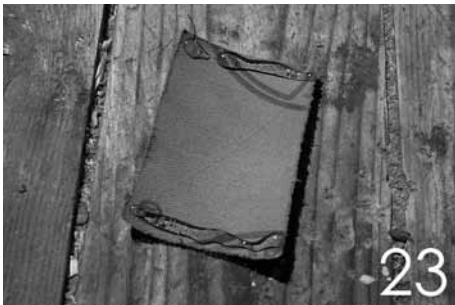
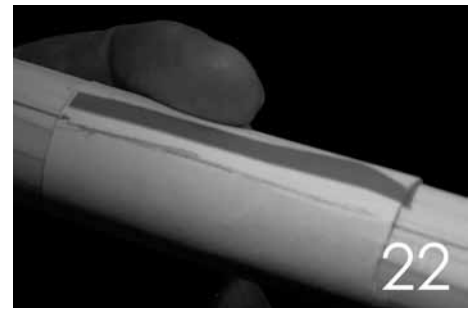
Turn a square of scrap wood, about 6" long to approximately a $\frac{3}{4}$ " diameter cylinder. Wrap a strip of paper around the cylinder and make a pencil line where the end of the strip overlaps to mark the cylinder circumference, **photo 22**. Strips of 120, 180 and 240 grit sandpaper were cut to the length of the cylinder circumference taken from the marked paper strip. A hot melt glue gun was then used to run glue at the two ends of each strip of sandpaper, **photo 23**. The glued strips of sandpaper were then attached to the cylinder and allowed to cool ready for use, **photo 24**.

The bead immediately below the bowl rim was used as the guide to set the depth of the notches being formed in the rim. Notches were then sanded into the rim midway between each pair of patterns previously burnt into the rim using the 120 grit, **photo 25**. The 180 and 240 grits on the cylinder were then used to lightly smooth and refine the notches before hand sanding down to 600-grit to remove the sanding marks and to ready the bowl for further decoration, **photo 26**.

The pyrography pen was used to burn in lines over the straight pencilled borders previously marked around each burnt pattern on the outside of the bowl. The stippled effect was made by dabbing the point of the pyrography pen randomly but evenly over the area to be decorated, having first carefully dotted around the pencilled circles forming the inner borders, **photo 27**. With a finger running around the outside of the rim a pencil line was marked approximately $\frac{1}{8}$ " inside, and parallel to, the outside of the bowl rim to mark the outer border of the stippling to be applied. The pyrography pen was used to carefully dot around the pencilled circles forming the inner borders, around the pencilled marked outer border and the pencilled circle marked earlier to define the border on the outside of the rim. The stippled effect was again applied by dabbing the point of the pyrography pen randomly but evenly over the area to be decorated defined by the pre-dotted boundaries, **photo 28**. The bowl was then re-chucked ready for finishing.

A piece of scrap wood was used to make a jam chuck by forming a shallow spigot matching the inside diameter of the rim. A sheet of tissue was then placed between the contact surfaces to protect the rim. The bowl was reverse chucked and secured by tightening the revolving tailstock into the locating ring formed earlier. The outside of the bowl at the foot was then reshaped with the $\frac{3}{8}$ " bowl gouge to remove the stepped spigot and blended smoothly into the upper bowl. The bottom of the outer bowl was then sanded down to 600 grit, sanding sealer applied, cut back and wax polished to complete the finished bowl.





Answers to the Crossword

Across

- 1 Skew
- 3 Orange
- 6 Ye
- 7 Weissflog
- 10 St
- 11 Dave Roberts
- 13 Sand
- 16 One
- 17 Flag
- 18 Parting tool
- 20 Anti
- 21 Slender

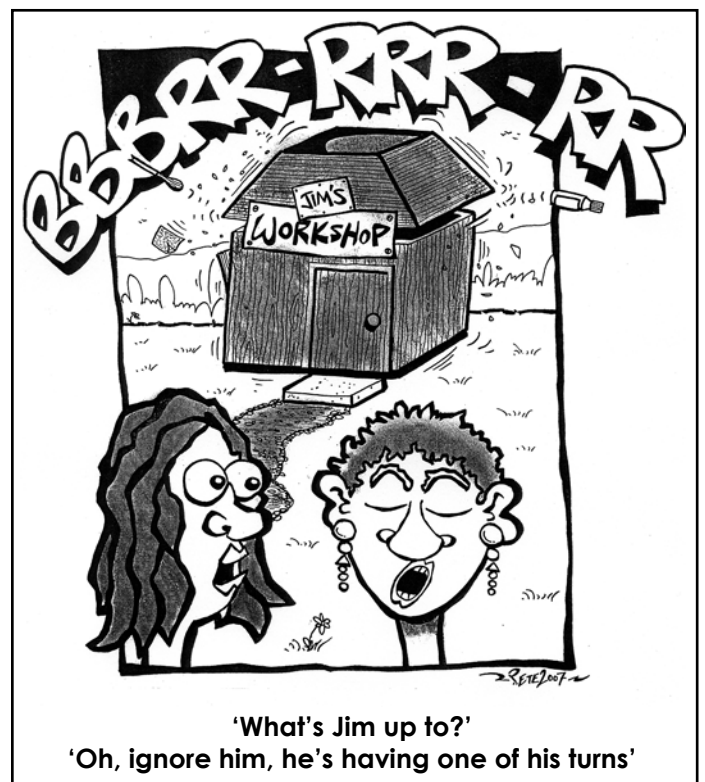
Down

- 1 Saw
- 2 Eli Avisera
- 3 Off
- 4 Niger
- 5 Eyass
- 8 Springett
- 9 Lobe
- 11 Devon
- 12 Ta
- 14 Past
- 15 Tailor
- 17 Final
- 18 Pen
- 19 Old

Future

A woman worries about the future until she gets a husband.

A man never worries about the future until he gets a wife.



Arguments

A woman has the last word in any argument. Anything a man says after that... is the beginning of a new argument.

Thought for the Day

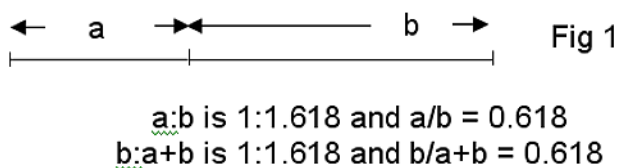
Any married man should forget his mistakes, There's no sense in two people remembering the same thing.

Get it in Proportion

Derek Hayes

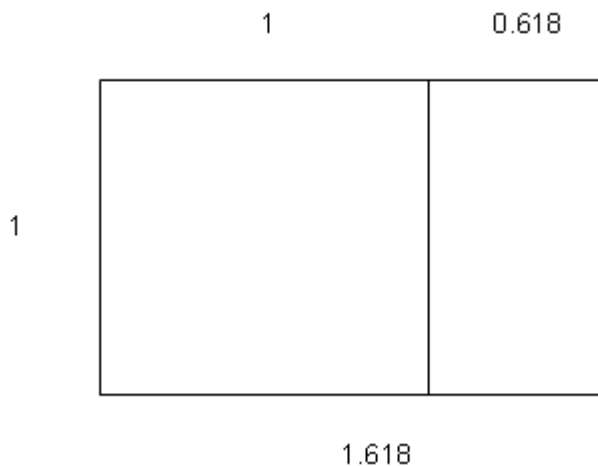
You knew that you weren't going to get away without the Golden Section in any series on design. I hope this brief summary will be useful and applicable and will enable you to be more aware of proportion in your work. While not suggesting that the "phi" (ϕ) ratio be used universally, I do feel that its outright rejection by some well-respected turners is equally wrong.

To remind you, the basic idea of the Golden Section is that it is a ratio of Divine Proportion derived from the division of a line into two segments – See Fig 1, such that the ratio of the longer part (b) to the shorter part (a) is the same as the ratio of the combined length (a+b) to the longer part (b).

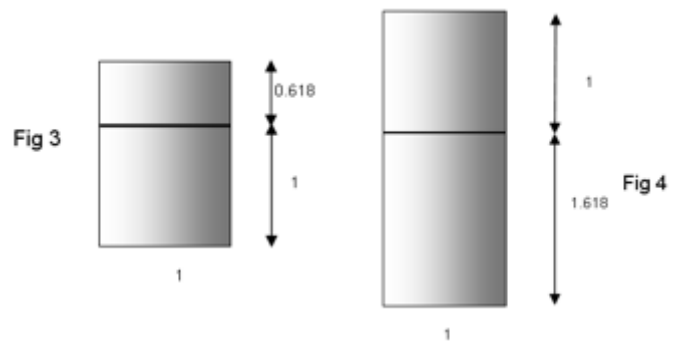


As you may know, the "beauty" of these numbers occurs in many mathematical series, natural phenomena and as the basis for harmonious relationships in artistic and architectural compositions.

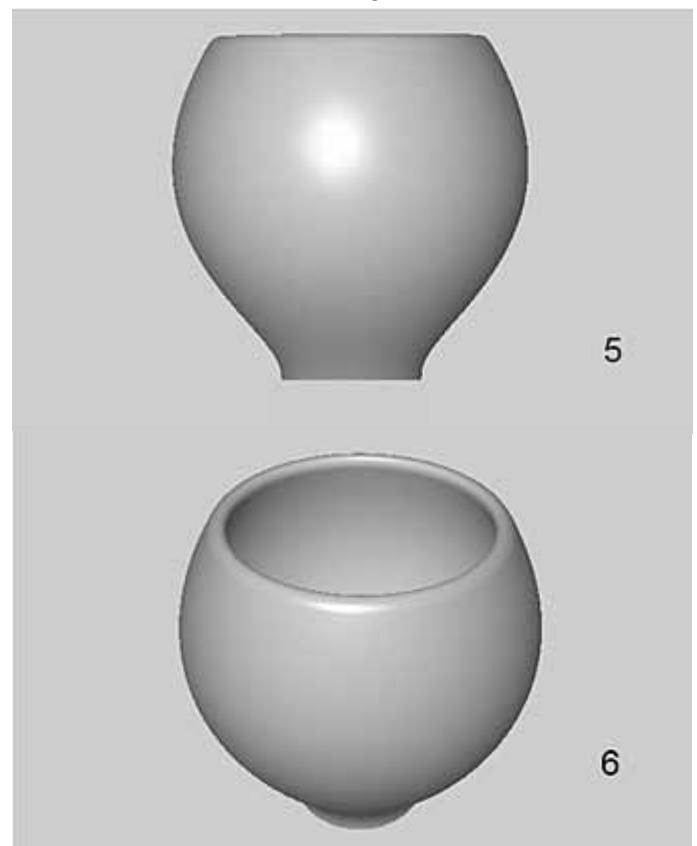
A rectangle whose longer side is 1.618 times the lengths of its shorter side is often called a golden rectangle – see Fig 2.



So let's look at how the use of the golden rectangle in woodturning can cause some problems. Perhaps the simplest example is in the turned box. Not that simple though, even here we can use the ratio in several ways. Should it be designed with the total height (lid + base) 1.618 x the diameter – see Fig 3 or with the base height 1.618 x the diameter – see Fig 4? This second solution means that you will lose the golden ratio between the closed height to the diameter although the ratio can also be used to relate the lid and base heights as shown. The problem increases if other shapes and finials are used – to me at least, more elegant when elongated.



This "failure" of the ratio is not a reason to reject the concept but simply to be aware of its limitations. Whether the golden ratio taps into some inherent aesthetic preference or is simply an early design technique which has become accepted through old age, there is no question as to its past and its continued influence on design.



Another feature which is often ignored and which can affect balance is perspective where the eye foreshortens the width of a low feature such as a foot requiring the lower area to be increased to fool the eye into believing the whole is balanced – see Figs 5&6.

We have already considered the effect of the ratio of height/diameter, rim/diameter, height/base in previous articles. You will remember that we used the hemisphere as the basic form to discuss these variables. The hemisphere, relying on the circle for its definition eliminates the opportunity to investigate golden ratio. This is not a major problem as few, if any, of our pieces are pure hemispheres. More likely are forms based on the parabola, catenaries and

maybe because of function, the ellipse. So how will he introduce the idea of golden ratio to the elliptical form? The ellipse is symmetrical about both its axes. The longer is known as the major, and the shorter the minor axis – see Fig 7.

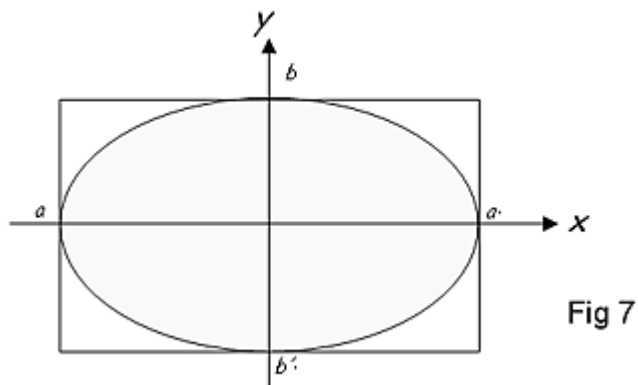
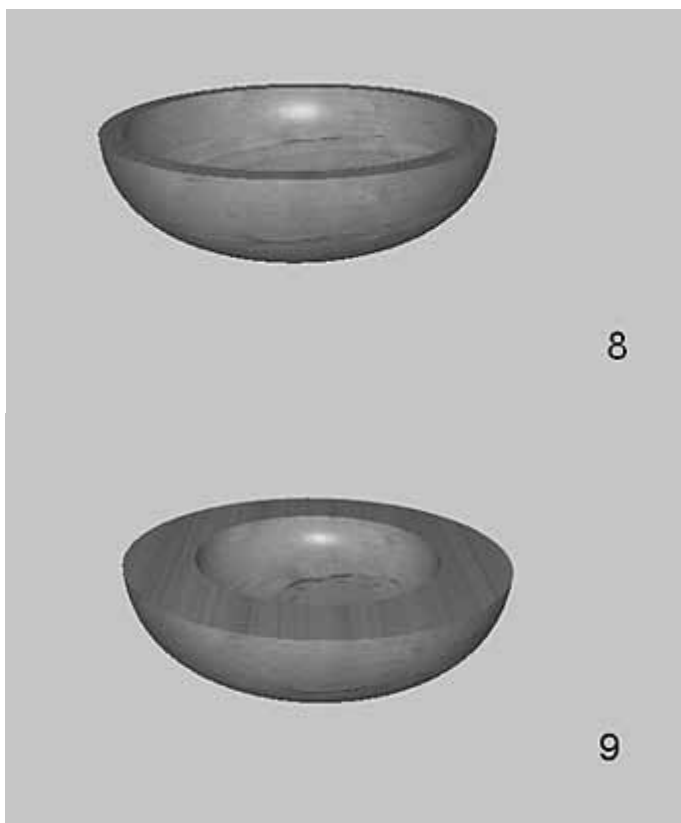


Fig 7

If $a = b$ then we have a circle. If the ratio of the major axis to the minor axis ($a:b$) = 1.618 the ellipse is said to be a golden section ellipse.

Unless we are talking about a hollow form, the most usual occurrence in turning would be in half an ellipse, Fig 8 shows a bowl which is the shape of half a golden ellipse (height/diameter ratio)



8

9

Of course, as with the hemisphere, all the variables mentioned apply equally here (foot, height, diameter etc). Fig 9 demonstrates the golden ratio used for the rim (external/internal ratio).

To demonstrate the importance of the golden ratio in the use of the ellipse in current design, I thought you might be interested in a very modern example; a design icon, the VW Beetle – See Fig 10.

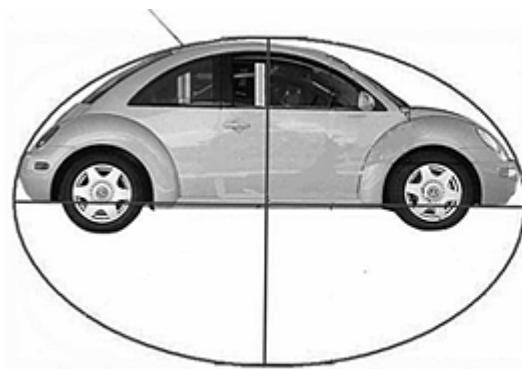


Fig 10

The car body fits exactly into the “golden ellipse”. The major axis coincides with the body just below the centre of the tyres. A second golden ellipse encloses the side windows. The use in the geometry of the car body is carried through to other details such as head and rear lights where, although elliptical, they cleverly look circular by virtue of their placement on curved surfaces.

To summarise then, the fact that the elements of an object have been designed around the golden section does not ensure that the overall structure will look attractive.

Perhaps I could suggest a couple of “golden” rules. 1) Turnings should never be contrived to create golden ratios, but golden ratios should be explored when other aspects of their designs are not compromised. 2) Sometimes it is necessary to deliberately include asymmetry in order to balance the whole.

The Ray Key Bursary

This award is made in honour of the AWGB's President and Founding Chairman.

In a non-seminar year it will be awarded to a member, or group of members, who have a project in mind that is outside the scope of normal Association funding initiatives. Something which will enhance and progress woodturning and/or the applicant's abilities.

There are no hard and fast rules, neither is there a bottomless purse. If you have a project which you feel is within the compass of this award please apply in the first instance to the AWGB's Members Development Officer, Dave Grainger (contact details on page three) outlining in as much detail as possible whatever it is you have in mind.

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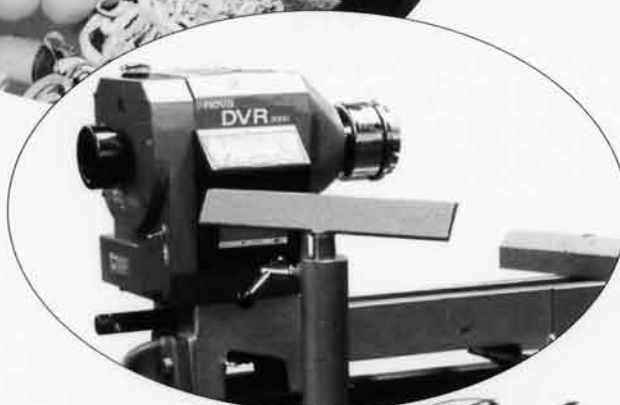
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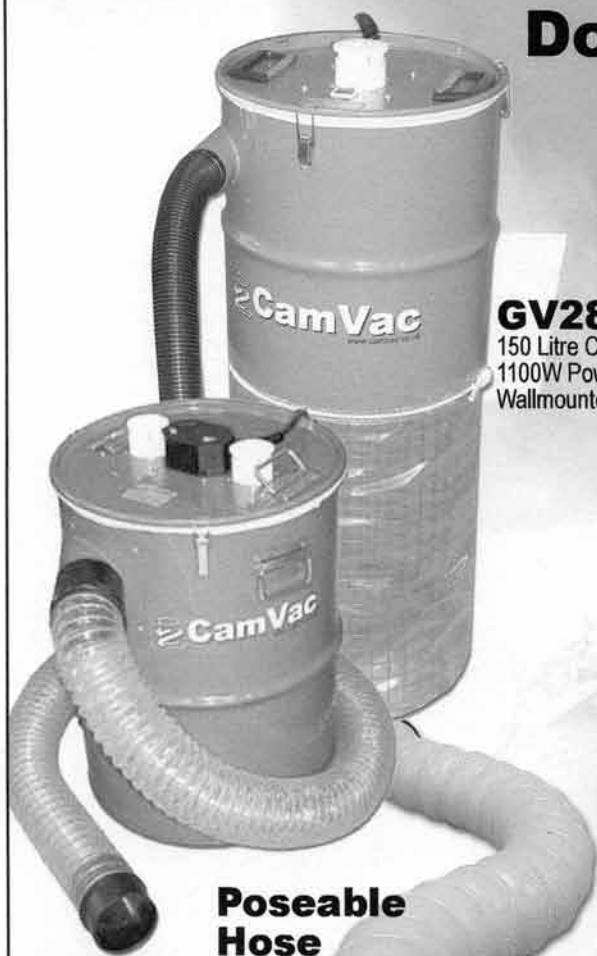
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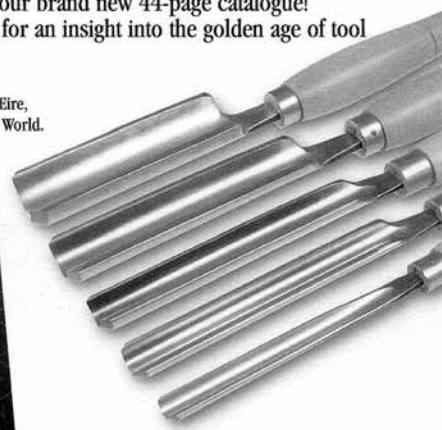
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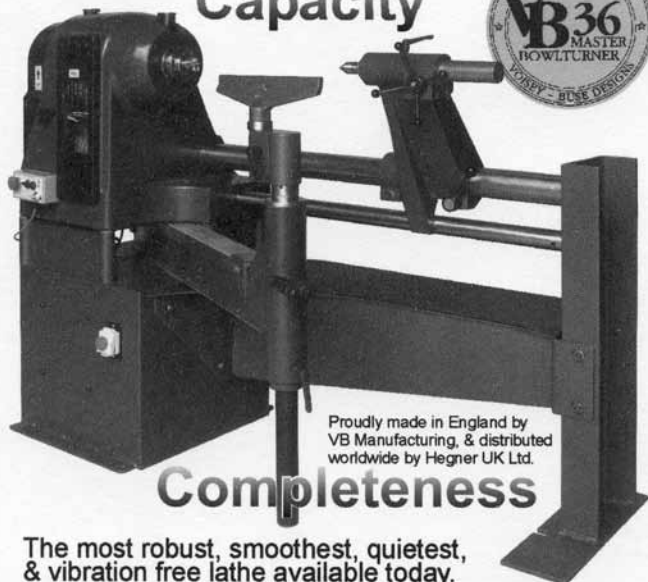
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The Kryo range takes the already superior M2 High Speed Steel to new heights of performance with a ground breaking metallurgical processing technology. Unlike the hard surface coating (eg: Titanium Nitride) of blades that diminishes as it gets worn away, the Kryo treatment significantly improves the strength, hardness, and wear resistant characteristics throughout the tool.

Kryo treatment is an advanced cryogenic technique that changes the structure of the whole blade; put simply a blade is subjected to a complex immersion procedure at very low temperatures (as low as minus 195C) to produce an ultra fine harder (martensitic) structure, supported by fine carbides. In practical terms this means wear resistance, and therefore, the retention of a good cutting edge, is increased by at least 2 to 3 times longer than would be the case, even for M2 high-speed steel tools.

In fact, blades treated in this way, perform very favourably with more exotic, and costly materials, such as ASP 2030, but at a fraction of their price.

The new range is easily identified by the Kryo logo and gold coloured flume on the blade. However, to experience the remarkable performance difference is but one step away, you only need to try one to know there's no going back.

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More from the WCT Competitions

Pictured to the right is Richard Bicheno's first place winner in the Ray Key Youth Competition.

Below are some of the winners receiving their awards from the Master of the Worshipful Company of Carpenters, whose hall was used to stage the event and Wizardry in Wood 2008.

Top row:

John Edwards, Joey Richardson & Margaret Garrard.

Bottom row:

Mike Morley & Stuart King



Our thanks to Stuart King for the provision of these photographs.