



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 87

December 2008



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Your Association needs YOU!

The AWGB is in dire need of enthusiastic and dedicated woodturners to take on some of the key jobs on the Executive Committee. Do you have a minimum of five days a year free and are you interested in helping to run your National Body? If so, we should like to hear from you.

At the AGM in 2009, the notice for which is on page 23 of this newsletter, the following positions will fall vacant and volunteers are needed to fill the places on the Executive Committee. It is hoped to be able to give a few months hand-over period prior to the AGM to enable a smooth transition. So, if you are interested in taking on any of the jobs listed below we would be more than delighted to hear from you as soon as possible, if not earlier!

Chairman - Vice-Chairman - Secretary
Trade & Business Liaison Officer
Shows Manager - Data Manager

The Treasurer intends to stand down after the Seminar and so it would be good to have a stand-by on hand to take over.

In addition, the Regional Representative for the South and North are due to retire by rotation, and the post in the West is unexpectedly vacant. These posts are filled by nomination from the Branches in each of the two areas.

The Association needs a full committee to run efficiently and we hope that there are members who will come forward to assist us.

Please contact the Chairman (Chris Eagles) or Secretary (David Buskell) for further details of any post you may be interested in or to let us know how you can help your Association.

The Association can only function if it has a full complement of Officers and Committee members so don't hold back, give us a hand!

Editorial

Well here we are at the end of another year, loads more achieved and even more left to do. I am sure that you agree with me that there just doesn't seem to be enough time in the year to undertake all those tasks that you really need to do.

For a lot of us funds are tighter at this end of the year than they were at the beginning, but please don't forget that the highlight of the 2009 woodturning year will be the AWGB seminar in August. So if you intend allocating funds to woodturning for next year there can be no better destination for them.

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 held 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 in this manner then please contact the Secretary whose details are opposite.

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THE FRONT COVER

The finished article

Only Dogs do
That

by

Gwilym Fisher

Copy deadline
for the next
edition of
Revolutions

January 17th

Young Turners Programme Eligibility

In an effort to make the YT programme more widely available to the AWGB membership some changes have been implemented by the Executive Committee.

Effective immediately, any applicant for a YT course, programme, or related YT grant will comply with the following age stipulation: **Any applicant will be between the age of eleven years and eighteen years (on January 1st in the year of application).**

It is hoped that this step will encourage more young and inexperienced woodturners to apply for courses and grants, and provide added benefits across a wider spectrum of the AWGB membership.

Details of all current YT programmes and benefits can be obtained from Peter Bradwick: peterbradwick@btinternet.com, or via the AWGB website at www.woodturners.co.uk

WCT Bursary Awards 2009

The Worshipful Company of Turners is offering one or more bursaries worth up to a combined total of £9000. These are available to assist talented turners to achieve their professional aspirations and enhance their future career opportunities. The awards are open to capable UK resident turners whose work is well regarded. Special consideration will be given to those candidates judged to be most able to advance the boundaries of the craft of turning. Age is no barrier to entry.

Copies of the rules and the relevant application form can be found on the AWGB website or can be had by contacting the editor of this newsletter

AWGB DTP Update

The Demonstrator Training Programme will begin with a trial run in the Bristol area at the end of November, and a second is planned for the eastern region early next year. After an encouraging initial response from AWGB members, the nuts and bolts of the course were put together by AWGB Training Officer, Peter Bradwick. Peter is an established and highly respected woodworking and woodturning tutor with many years experience, and he is a qualified educator, so AWGB members can be assured of the very best tuition and guidance on the new programme.

The DTP has been developed in response to membership comments regarding the difficulty some, otherwise experienced, woodturners have with

demonstrating in the public arena. The aim of the course is to give the DTP student a sound foundation in how to demonstrate safely, competently, and with confidence. Applicants will be expected to have experience of woodturning and related techniques, and perhaps a speciality in one particular aspect, but perhaps lack the confidence to impart their knowledge to others in a more structured environment.

Original respondents will soon be notified of available places and locations of up-coming DTP events.

If you are interested in future DTP sessions, please contact Peter Bradwick at peterbradwick@btinternet.com, or via the details on the AWGB website.

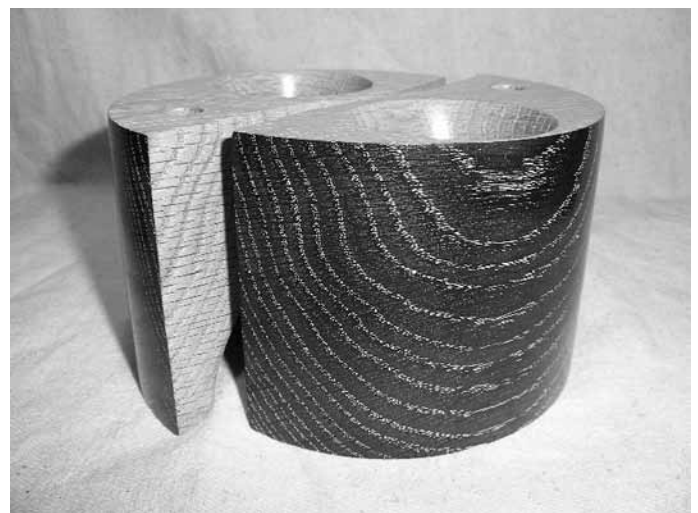
New Woodturning Club?

An inaugural meeting with the intention of forming a new woodturning club in west Wiltshire, will take place in Semington village hall on Wednesday 14th January 2009. Doors open at 7.30pm. Anybody who is interested in participating should contact John Aitken by telephoning 01225 752373 or by e-mailing johnbaitken@hotmail.co.uk

AWGB Online Monthly Competition

After a brief lull during the summer months, the online competition seems to be back on track with numbers of entrants growing slowly. Even with the disappointing number of entries the standards are high, and the two judges, Jon Warrender of Meantime Design and Chris Eagles, AWGB Chairman, have had a difficult task each month in choosing a winner.

The competition can only survive if the AWGB membership supports it by entering. So log on to woodturners.co.uk, follow the link to the forum and register an account. You will find the current competition details in the Competition Gallery. There



Barry Mobbs - July winner

is a £30 voucher from Meantime Design up for grabs each month, so it is well worth entering.

Here are the winners for the previous months...

July: Barry Mobbs from Norfolk with a Ying and Yang salt & pepper set (inspired by Paul Loseby's article in Woodturning magazine)

August: Darren D. Breeze from Suffolk with a pierced hollowform

September: Gwilym Fisher with a pair of turned and fluted salt & pepper grinders



Darren Breeze - August winner



Gwilym Fisher - September winner

AWGB Award for Services

Many of you will know Derek Philips from his time at Cambridge Woodturners, of which he was a founder member, his demonstrations across the country, and his presence on the show and craft circuit over the years. Some of you might even know him from his work for the AWGB over many years. Whilst continuing to administer the membership details, Derek has retired from active service on the Executive Committee of the AWGB.

In recognition of his years of service, hard work in his post as workshop manager at numerous International Seminars, and unstinting dedication to the world of woodturning, the AWGB were pleased to award Derek with Honorary Life Membership of the Association. The award was made by the Chairman of the Association, Chris Eagles, at the Yandles Autumn Show on the 5th September 2008.

I know that all members who know Derek will want to pass on their congratulations.

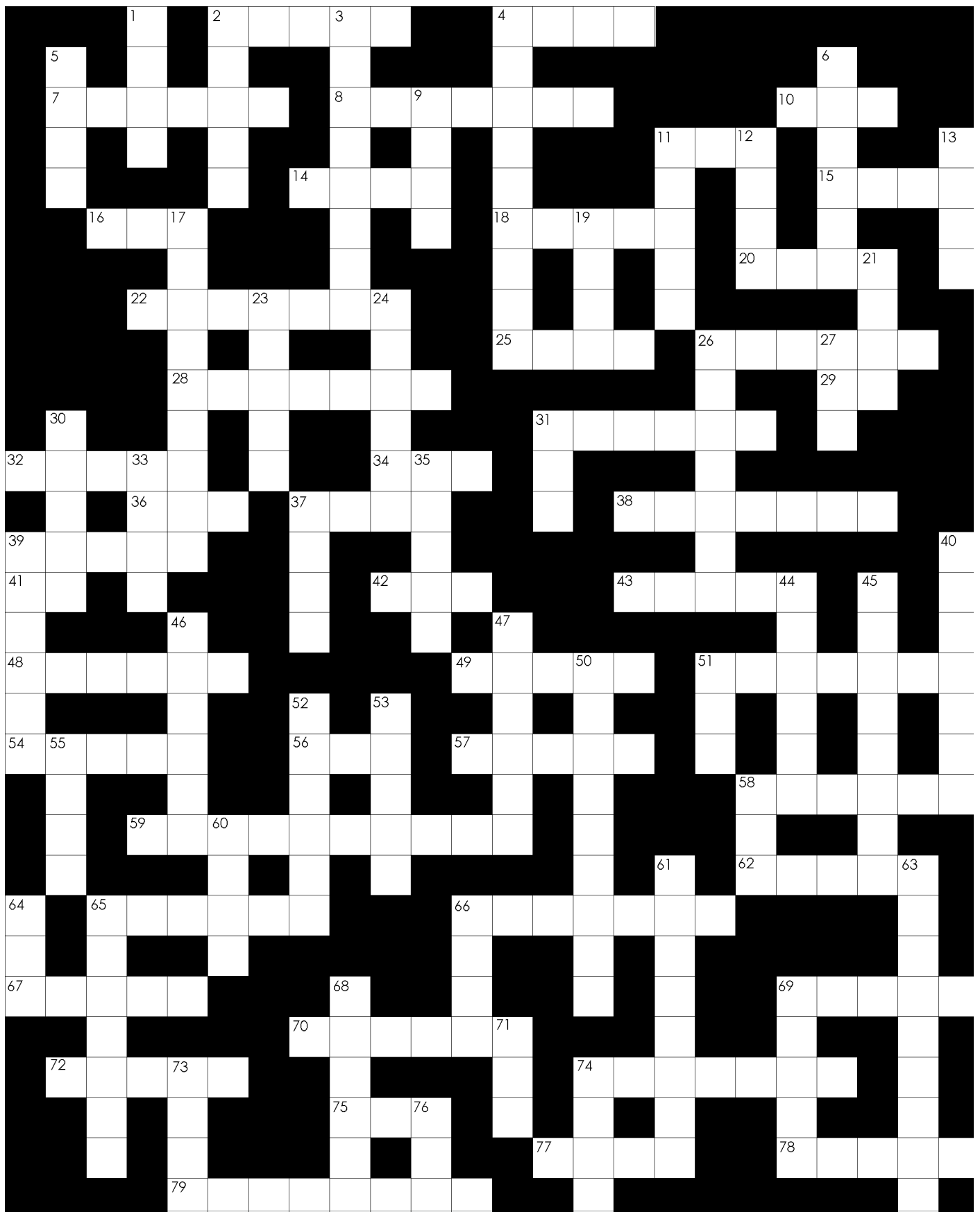


Stuart Mortimer honoured by the WCT

Stuart Mortimer RPT has been formally honoured by the Worshipful Company of Turners, and on 17th September 2008 the WCT welcomed him as a Liveryman of the company.

Stuart has been a constant of the UK and international woodturning circuit for many years, and was instrumental in the creation of the Youth Training Programme run by the WCT and AWGB. Stuart has been a tutor to countless new woodturners, a mentor to a fortunate few, and an inspiration to many, many more, and will no doubt continue to act as an unofficial ambassador for woodturning the world over.

The AWGB would like to express their heartfelt congratulations to Stuart on the receipt of this accolade.



Something for Boxing Day!!

Paul Bellamy

Answers on page 28

Down

- 1 Not hard to get this one (4)
- 2 Thin pieces need more of this to make haste (5)
- 3 Wax 'you' can bar(8)
- 4 Supporter of the far end (9)
- 5 Bale of cloth secures mechanical parts (4)
- 6 Dry wood, four times a year (6)
- 9 Up and down window (4)

Across

- 2 Mr. Turner's jacket (5)
 4 Square, and that's no lie (4)
 7 Move away from centre (6)
 8 Finishing supplier partly distrust inside (7)
 10 Long lived softwood that's not me (3)
 11 & 26 Club area, central fighting poles (3 & 6)
 14 Useful part of Great White Shark (4)
 15 Part of drive centre found on chicken leg (4)
 16 Burnt tree (3)
 18 See 11 down
 20 Finishing oil down in the mouth (4)
 22 Viewed the musical performers cutting wood (7)
 25 Vessel for drying wood (4)
 28 Long thin piece between centres (7)
 29 Information technology cut down to size (2)
 31 Metal spiral allows nut to fit (6)
 32 Musical instrument has a rest on the bed (5)
 34 English navy wood (3)
 36 Number one card (3)
 37 Hollowed piece for breakfast (4)
 38 Gymnospermous tree (7)
 39 American guy holds on to the wood (5)
 41 Not she (2)
 42 See 35 down
 43 Archimedean device - holds things together (5)
 48 Finished with beach material (6)
 49 Rubbing it won't produce a genie but you will have control (5)
 51 A lemon splice with your tea? (7)
 54 As far as you can go (5)
 56 Finish that doesn't mix easily with water. (3)
 57 One of many, united in America (5)
 58 Sing some of this at Xmas (6)
 59 Hell's foundation keeps grindstone in trim (10)
 62 This tool makes a clean gash (5)
 65 Archer's wood cutting tool (6)
 66 Separation is such sweet sorrow with this tool (7)
 67 Tree that smoothes wood (5)
 69 Tired of making holes (5)
 70 See 68 down
 72 Measure your mortice width (5)
 74 Gives you an edge (7)
 75 Not much of this wood around after beetle attack from Holland (3)
 77 See 40 down
 78 Favourite place for ghosts (5)
 79 Sneaky way out of the house (8)

11 & 18 across

- 12
 13
 17
 19

- 21
 23
 24
 26
 27

- 30
 31
 33
 35 & 42 across
 37

- 39
 40 & 77 across
 44

- 45
 46
 47
 50

- 51
 52
 53
 55
 58
 60
 61 & 77 across

- 63
 64
 65
 66
 68 & 70 across
 69
 71

- 73
 74
 76

- Signalling method coming to a point inside drive shaft (5 & 5)
 Wood powder that gets everywhere (4)
 All our wood comes from here (4)
 This drives you round and round (9)
 Part of clock mechanism, sounds like a pope (4)
 Happy to give this away (4)
 Drives a bit in a hole (5)
 Basket wood (6)
 Turns nut around (7)
 Type of tree that's almost a winter coat (3)
 Look at the headings 'ere (5)
 Make a knot (3)
 Brother of Jill lifts heavy weights (4)
 Ken's security device tightens bolt (5 & 3)
 Without this your trousers will fall down and your lathe stop spinning (4)
 General name for turning tool (6)
 A round prisoner (7 & 4)
 Circular cleaner can be sprung or flat to take up space (6)
 Don't start with smoothing (8)
 Drive in the middle (6)
 Origin of a circle (6)
 Former farm vehicle removes nuisance material (9)
 Yew is the best for this act of submission (3)
 The loudest vessel (6)
 Musical part of gouge (5)
 The diameter of an old half penny (4)
 Clothes ... used to help season wood (3)
 An urn full of flowers (4)
 Regular circular spacing device, built in or accessory (8 & 4)
 Highest level of praise (9)
 Computer software brings tree to life (3)
 Points the screw in the right direction (7)
 Kind of lathe found in the Arctic (4)
 Screw pursuer (6 & 6)
 Tree found at the edge of the sea? (5)
 Cut along the grain without getting cross (3)
 Baby insect type of screw (4)
 Very coarse at eighty (4)
 How hard can you get, from talc to diamond (3)

More from the Woodturner's Widow

Bron Simpson

I was under the false impression that my husband was settled in 'my shed' and everything was ticking over nicely, only to find he was having a problem with the headstock bearings in the Nova lathe. This, along with some tailstock alignment issues seemed to lead to a lack of confidence with the lathe. He then had the bold idea of moving out of 'my shed' into the garage, and changing his lathe for a Vicmarc on the way. He wanted this lathe in the first place, but it was a little too costly. I then underestimated my husband's ability to do things – like yesterday!

"Would you like to come with me to the Woodex '08 Exhibition? I think you would really enjoy it and see

some interesting things". Of course, I said 'Yes'. The due day arrived but by now I'm wearing a new hat, the 'Editor's Assistant' for the Tudor-Rose newsletter. Jon, armed with camera, recorder, note pad and a willing but innocent assistant began to blitz the show.

I was sent off round the exhibition to get information on all the local woodturning clubs and needed to suss out any items on display worthy of a photograph. During the time it took me to do 'my duties' I feel that my dress allowance for the next year (or 2) took a dive. After a quick chat with Phil Irons I came upon Jon handing over his credit card for the deposit on a new Vicmarc lathe and stand. Also, I was non-plussed when I learnt it was not being delivered from 'down the road' but had to come all the way from 'down under'!

Jon said this was OK as it gave him time to divide the garage in half and construct his new 'studio'. At

this point I thought I was well out of being involved in anything more for a while, but no. The 'stuff' for the new studio was being delivered, wait for it, on my day off! I duly waited in and a ten ton lorry turns up with plywood and plasterboard sheets, lengths of timber and enormous packets of insulation. "Sorry missus, but I can't deliver onto your drive 'cos the lorry will sink into the asphalt" came the rather disgruntled comment. So where was it to go? On my manicured lawn that's where! The next problem occurred when the crane on the lorry had a problem gripping the pallet of plasterboard sheets. These miraculously remained unscathed after being dropped from a considerable height onto the grass below. You can guess what the next little task was - moving said 'building site' to a more convenient place. My hubby forgets I no longer have the Amazonian qualities of my youth, so I stagger whilst he swaggers. The new studio had to be completed by mid June and a lot (on Jon's part) of sawing, banging, measuring, muttering and re-thinking went on as the new woodturning haven gradually emerged. Upon delivery of the lathe, Colin Hovland, also of Tudor Rose came along to help move it into place and get everything set up. I just supplied the tea.



Jon in his "studio" with his pride and joy

Peace at last. The lathe is worshipped daily and confidence is on the up. Colin is giving Jon some regular tuition, and leaving him with exercises to do in the meanwhile. Also, I am beginning to acquire some more artefacts for display in the house and on the web site.

Jon decided that he wanted to practice making goblets so we thought up a good way for him to do this. Each year we meet up with nine of my old school chums for a weekend away. This year Jon has made each of them a goblet. They are in different woods and with slightly different designs. My favourite is one made of Acacia because I like the colour, the grain and the novelty of the captive ring and the decoration on the stem.

Another of my favourite items that Jon has produced is a pair of small bud vases with walnut and purple heart inserts which were inspired by a Viv Harvey demonstration. Jon came home from that club night all fired up in a way I had not seen for a long time, wanting to have a go, and it was quite interesting for me to see the process that he had to go through to achieve what to me is a delightful outcome.



My favourite bud vases

Well, it's time to go, but be assured, as and when Jon comes up with some other mad-cap scheme or idea, I will be back with an article offering my views on the subject. After all, this has actually become a shared hobby now, as Jon has convinced me I want to be 'in the club'.

Only Dog's Do That

Gwilym Fisher

After posting "Only Dog's Do That" in the members gallery of the AWGB Forum I was asked to explain how it was turned. I have to say that the creation of this piece was the result of seeing an endless segmental turning entitled "On and On" by American turner Jerry Bennett. I was intrigued by the "how did he do that?" factor and this was my interpretation.



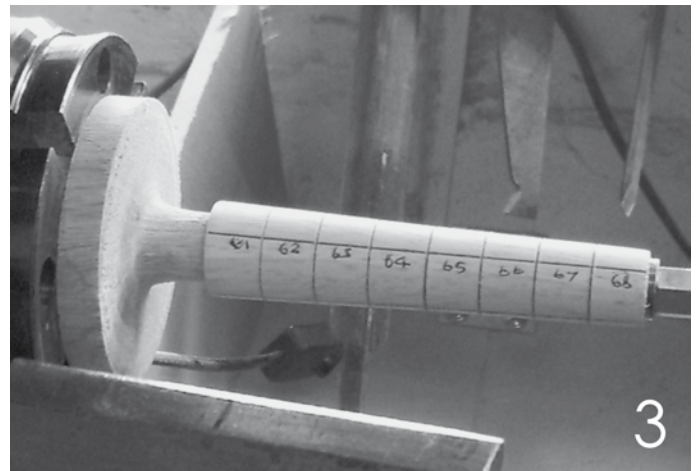
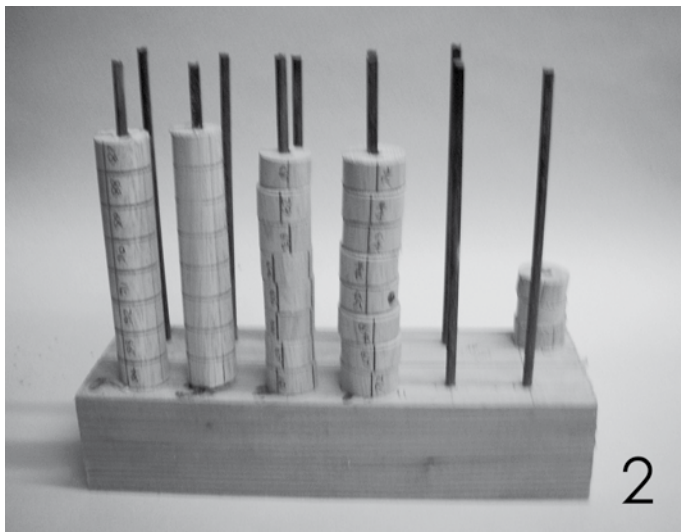


Scott was almost transfixed as the lathe's hypnotic whirring took him away to his "happy place"



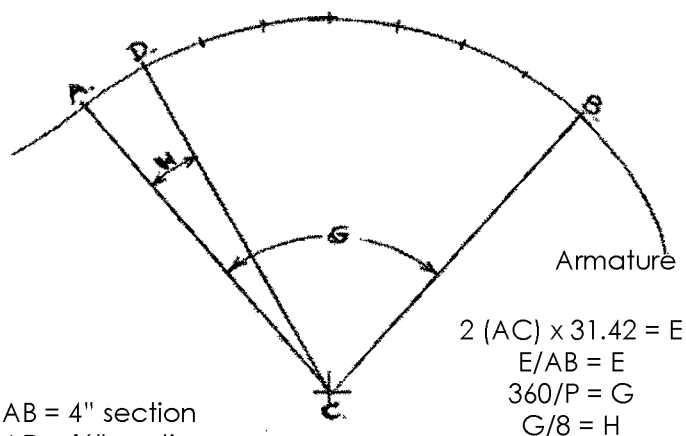
The first step was to make a 3mm diameter wire armature to the required form and mark it off in 4" sections. In this case there were 17 sections giving an overall length of 68", photo 1. To save on a lot of basic turning two 1 1/8" diameter broom handles were utilised, and these were cut into 17 x 4" sections. Each section was then cut into 8 x 1/2" segments and a 5mm hole drilled in each one, they were then placed on a rack, photo 2.

section from the mandrel and placing it back on the rack, to prevent mix-up, photo 3.



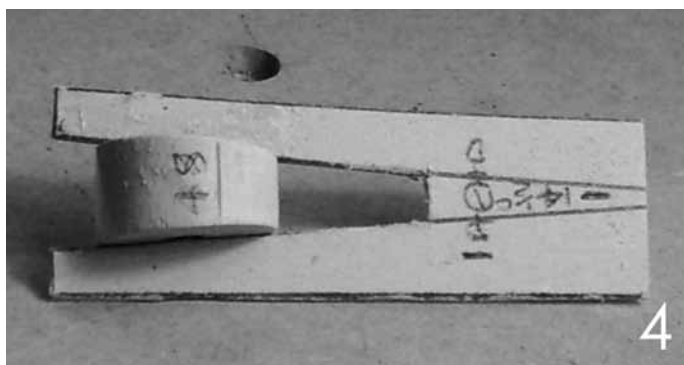
The body of the snake varies in diameter from 3/8" at the tail, through a maximum of 1", and back to 5/8" at the head. To achieve this each section of 8 segments is mounted on a mandrel and turned to the appropriate taper. Four horizontal lines were drawn at 90, 180, 270 and 360 degrees for use as a datum later. Each segment was numbered before removing the tapered

In order to glue up the segments in a circular form on the armature, each segment had to be sanded into a wedge shaped cross-section and the included angle of the wedge had to be calculated. Because of the varying curvature of the armature, the radius of the curvature of each section had to be established. Given this radius, the circumference that the section was a part of is calculated, dividing this by 4" gives the number of sections in that circumference. Dividing 360 degrees by this number gave the included angle of that section and dividing this angle by eight, (the number of segments in that section), gave the included angle that each segment had to be sanded to. This procedure had to then be repeated for each of the 17 sections, see diagram 1 on the next page.



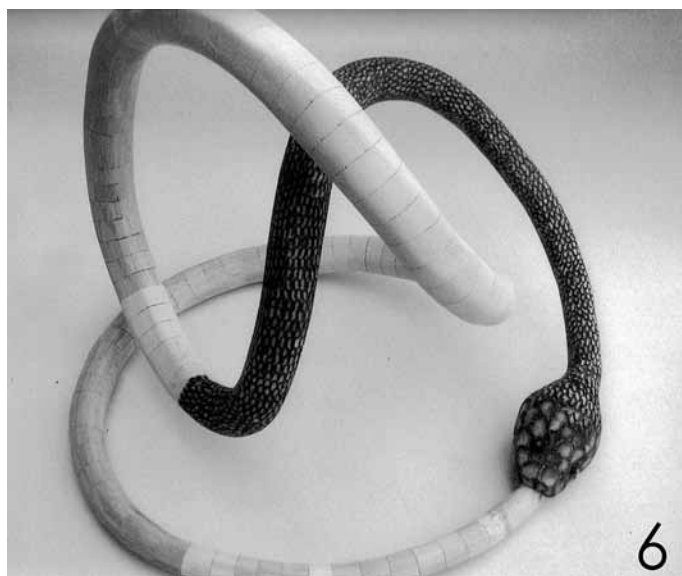
AB = 4" section
 AD = ½" section
 AC = radius of section
 E = circumference of section AB
 F = number of sections in circumference
 G = included angle of section
 H = included angle of segment

When the angles have been calculated, the segments in each section are sanded to a wedge corresponding to the included angle relevant to that section, photo 4. This was done on a table with a mitre guide and a sanding disk. Two jigs were made to hold the segments to be sanded, one held the segment for one side to be sanded the second jig was used to hold the segment for the other side to be sanded. The datum lines on the segments were used to locate the segments on the jigs for sanding, photo 5. As each section was completed it was placed back on the rack to make sure that all the tapers were kept in sequence. Once all the segments were sanded assembly was commenced.



A segment with a 3mm hole was now glued at the centre of the armature and the segments were glued one by one, section by section, from the centre to the head position. Because the curvature of the armature is helical, each segment had to be sanded at right angles to the previous sanding. This was done by eye, offering the segment up and making sure that the resulting face was square to the armature, the hole was centralised and the datum lines corresponded. When all was satisfactory the segment was glued in place using CA adhesive. This process was continued until the last section, where only half the segments were assembled leaving 2" for the snakes head. The procedure was now repeated from the centre to the tail.

The head and tail were now carved and the armature was cut leaving ½" protruding at each end in order to locate the head and tail. The tail was inserted into the snakes mouth and the head glued into position on the armature stub, then the tail was pulled back to locate on the remaining armature stub and glued.



Some epoxy adhesive was then used to anchor the tail in the head making the assembly quite rigid. The snake was then carved into a slightly triangular shape making sure the flat underbelly twisted naturally, photo 6. The scales were then burnt on using a pyrograph and a mottled brown colouration achieved using a gas torch. All that remained was to mount the snake on a base. The piece was finished with three coats of sanding sealer rubbed back to 400 grit. The completed piece can be seen on the front cover of this newsletter.

*Subscriptions for 2009
 are now due
 Please fill in the enclosed
 form and send it to the
 Membership Secretary
 today*

The Value of Turning: Setting the Price

Martin Whitby

The process of selling turnings involves at least two parties: first the maker and second the buyer. The maker who wants to sell has to have an opinion about the appropriate price to seek for his work. Even if he is selling at auction he may set a minimum price below which he will not sell. In considering price, turners typically look to the cost of production to them and how much time they devoted to making the piece. There are some very tricky accounting issues in such an approach, including:-

- The amount of time taken in making the piece
- The hourly value of your time.
- The costs of wood and other materials, finishes and so-on.
- The cost of electricity in running the workshop.
- The value of depreciation of tools and machinery.
- The hourly cost of the premises used.
- The cost of getting the piece to market.

Time taken may be simple if only one piece is made at a time, although in making a batch of pieces the last will almost probably require less of your time than the first. Alternatively a number of different pieces may be under way at once; in which case measuring how long each takes becomes more complicated. The appropriate hourly rate to charge is difficult, and depends on what you might otherwise do with the time taken. If the alternative is a job which is more enjoyable than turning and pays more, then the hourly rate for that job is the appropriate rate to charge against turning.

But, for most of us, the alternative use of time will not be equally pleasurable. If the alternative is to spend costly hours in the nearest pub, then turning will conserve the turner's income, to say nothing of his liver, and this might be allowed for in setting the hourly rate for making. More seriously, if he could earn more by making something else then the alternative, potential hourly value, will indicate the appropriate rate to charge against turning. The appropriate charge for the other items listed may be similarly difficult to identify and guesses [or estimates] will be required. Economists use the term 'opportunity cost' which is supposed to reflect the value of opportunities foregone in undertaking some particular course of action.

However, even when all of these questions can be answered precisely, they still only tell *half* the story of value. It is critical also to consider what potential buyers might be *willing to pay* for the item. If this is likely to be more than the cost of production, the turner can make more by identifying and using that as an asking price. If it is concluded that the item can only make less than the cost of production the question is then whether or not the business is to run

as a charity.

If you really have produced a unique piece of high quality, it is a pity not to seek the best price you can get. Richard Raffan (1987) produces a very persuasive argument for pricing at cost of production in his book on bowl turning but he does qualify it sufficiently to allow upward flexibility. He suggests a formula for estimating cost of production arguing that this is the starting point for a price, but then he says:- "Now you have the base price for your bowl. This is the price on which your most aggressive competitors will sell. But most people add a bit more for the dramatic grain or their reputation. Some turners, and I admit to being one of them, are able to charge quite a lot more on all sorts of questionable grounds such as notoriety, quality of work and so on. How much extra you decide to charge for your expertise in technique or design, or just advertising ability, is between you and your ego." (Raffan, page 5).

The last sentence is the only passage I would quarrel with here. I would like to persuade Raffan that it is entirely reasonable to ask yourself what the item is worth to the most affluent buyer likely to see it and ask for that. To play safer you could make it apply to the ten most affluent buyers. It is vital to recognise that there are two parties to this transaction [buyer and seller] and if one of them is willing to pay significantly more than is asked, then the turner will be that much the poorer for pricing too low. So the final price you seek need have little to do with your ego but place more emphasis on the value of the piece to potential buyers.

Many will have some ideas about what prices they can charge, based on experience. But I argue that occasional checks on what the market will bear, by asking for more, may be well worth the effort of making them. That level is continually changing with all sorts of external factors [e.g. rising or falling incomes of buyers, the approach of Christmas, a steep rise in the price of plastics or ceramics] and it can be well worth finding the 'right' level of price to set. The attraction to turners of pricing on the basis of production costs is obvious – it seems simple and requires little extra information. But a careful look at the *demand* side of the market, as indicated by buyers' behaviour, may indicate opportunities for seeking higher prices or show where you are being greedy.

I see every reason why turners should be ambitious here. To me the appropriate question is simply 'what will the market bear?' If you price above that you won't sell and you will eventually recognise why and can then adjust your prices. On the other hand, if you do sell for more than your estimated costs, then you are making a profit: and why not? There is much to be learned from the discipline of displaying one's work for the (possibly indifferent) public to view. I have learned a great deal from watching people examining or ignoring my work. Often, when they

walk past without revealing the slightest interest, it can be disappointing but I am encouraged by the few who make sensible comments and also those who ask questions of astonishing simplicity and even more by those who care to ask relevant technical questions about the process.

Creating Art?

Another rather feeble argument in current favour is that we are "creating Art" and should price accordingly. From current turning journals it seems that the Wood Art question will not go away. Frequent references to it in the press suggest that its promoters may be on the defensive but I have yet to find a clear statement about what really constitutes Wood Art. If it could be established beyond reasonable doubt that a piece of worked wood is a Work of Art my reservations might evaporate. But I fear that is not the case. My impression from the literature, including many books and several of the turning journals, is that some turners claim to be Wood Artists and are probably supported in this by those trying to sell their work on commission. There are two questions here: "how do we know?" and "does it work?" Logic may shed some light on this issue.

The famous art critic Professor Ernst Gombrich begins his well known "The Story of Art" with the following words:- "There really is no Art. There are only artists. Once these were men who took coloured earth and roughed out the forms of a bison on the wall of a cave; today they buy paints, and design posters for the Underground; they did many things in between. There is no harm in calling all these activities art as long as we keep in mind that such a word may mean very different things in different times and places, and as long as we realize that Art with a capital A has no existence. For Art with a capital A has come to be something of a bogey and a fetish. You may crush the artist by telling him that what he has just done may be quite good in its own way, only it is not 'Art'. And you may confound anyone enjoying a picture by declaring that what he liked in it was not Art but something different."

How can we reconcile this statement with the term "Wood Art" which litters the turning press and gallery catalogues? I would suggest that, if wood art is to be taken seriously' we will have to find a way of defending it in application.

There are two parties to this transaction. There are makers/turners who have an obvious interest in persuading potential buyers that what they are producing is of the highest quality, and can reasonably be priced accordingly. But there are also potential buyers of these works who may need persuading that the 'Art' rating is more than mere salesmanship. Insofar as the alleged works of Art are priced in line with the quality assigned to them, potential buyers may still wish for reassurance about the quality of a piece, which can only be provided convincingly by

some authority *independent* of the maker

Where can such reassurance be found? There is an obvious role here for professional societies. Can the AWGB usefully contribute to such a process? I am sure they would find this difficult though perhaps not impossible. They might also argue that it needs a completely independent agency of some kind, which could reliably validate quality. Such an agency would obviously need turning expertise but that should essentially be augmented by the addition of genuinely independent expert[s]. The Wood Art term seems to have wider currency in the USA and their experience of its use might offer guidance for this country. Meanwhile if we are unable to introduce such independence into the process of establishing Art perhaps we should drop the term.

Conclusion

Pending the appearance of an independent method of identifying Wood Art, turners will continue to have to fight for the price they want in any market they can find. Meanwhile, if they want to persuade buyers to pay more, they can only ask for it and keep their fingers crossed. If that doesn't deliver what they want they may have to seek alternatives!

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IWG 25th Annual Seminar

Chris Eagles

It is 5.00 am and the ringing alarm drags me from my slumber. It is a dark autumn morning and I have a 6.00am appointment with Phil Irons and Peter Hewitt.

Phil is the UK agent for Vicmarc lathes. Peter's company manufactures a variety of woodturning tools and accessories and they were providing machinery and equipment for the 2008 Irish Woodturners Guild's annual seminar.

The three of us were due at the ferry port of Holyhead at 12 noon where the early morning shipping forecast was horrendous, with warnings of force 8 gales in the Irish Sea. In the event the crossing was as smooth as the well-known Black Gold. The start to finish journey time was 12 hours and on arrival we were joined by Dave Grainger, AWGB Northern Area Regional Representative who had flown in from Manchester.

By invitation of the Irish Woodturners Guild we were attending the Guilds 25th Annual Seminar held in Enniscrone, County Sligo from the 3rd to the 5th of October, 2008.

There are seventeen Chapters in Ireland and each is invited to tender for organising an annual seminar, to be staged in different areas across the country. For 2008, the national committee had awarded the event to Craobh Eo Chapter. Formed in 2004 they are one of the youngest Chapters in the Guild.

Not having attended this event before I telephoned Eugene Grimley, IWG Secretary for some background on what I could expect of the weekend. His response, with typical Irish gusto "Well now Chris, we may get some things right and we may get some things wrong, but what you will see is every delegate wearing a smile". How right he was.



Billy Henry getting down to it

The Irish event is very social affair. A meeting place where old friends celebrate and make merry while at the same time thoroughly enjoying their woody activities to the full.

This year the event was staged in an hotel on Ireland's west coast, a few yards from crashing Atlantic breakers. A wonderful setting for a woodturning seminar. Accommodation, restaurants, gala banquet, presentations, competitions and trade stands were all under one roof - and with rain falling over most of the weekend the all inclusive venue was a welcome relief that enabled us to avoid getting soaked with Irish Sun!

The presenters were Jean-Francois Escoulen, Ray Key, Liam O'Neill, Willie Stedmond, Billy Henry, Nick Agar, Tony Wilson, Cindy Drozda, Dave Springett and Tom McCosh. Delegates were in for some serious woodturning presentations.

My initial thoughts were that some of the demonstration rooms (bedrooms in fact) would be too small for their intended use. But no, with three large rooms (40 seats) and five small ones (20 seats) the event went smoothly from day one. In fact, particularly in the 20-seat rooms, there was a closeness that allowed more involvement with the presenters. Presentations were of 1½ hours duration and displayed on plasma screen televisions.

As with our seminar it was impossible to see every element included in the comprehensive programme - choices were necessary - and for me it was Escoulen (2), Henry, Key, O'Neil and Drozda. The content and standard of the presentations were as delegates to these events have come to expect. First-class planning and execution ably supported by an efficient and cheerful team of IWG stewards (instantly recognisable in their bright orange tabards!) Ten trade stands and twenty-one sponsors were in attendance.



The winner of the Chapter Challenge

In addition to the woodturning presentations the IWG had arranged competitions (six disciplines), an instant gallery and a Chapter Challenge, which was to see how many turned boxes could be contained in a turned box 10in high. At least I think that is correct, but judging took place towards the end of the banquet - a very sociable affair! Hic.



Escoulen; "that will do"

Early next morning, bright as buttons and with the sun beaming through, we enjoyed a walk on the adjacent beach - and promptly got lost. Stopping an Irish couple to ask how far it was back to the hotel, they replied: "Oh goodness me dears, if you are going that far you should have brought a flask and some sandwiches". Mark Baker navigated us safely

home - eventually !!!!!!!

It was a fabulous weekend during which I met several representatives from AWGB branches and I'm sure I speak for them all as I thank the members of the IWG for not only presenting a seminar enjoyed by the home crowd, but one that entertained and inspired those of us from across the sea. I hope we can make an Irish delegation as welcome when they join us at Loughborough 2009. They were talking of coming across in a coach! Maybe I can return their hospitality with some Worcestershire cider!

Youth Training Day at Cwmbran South Wales

Peter Bradwick

The AWGB Youth Training Programme continued in my hometown with Crow Valley Woodturners hosting a Youth Training Day on Saturday 18th October at the Torfaen Community Education Centre at Cwmbran in South Wales.

The training day was fully subscribed, with more youngsters on a reserve list. Six enthusiastic youngsters attended the day, Eleanor Barrel, Tom Brookes, Noel Facey, Chris Hyde, Will Jones, and Tom Williams. The day started with an induction on basic workshop safety and then an introduction to the tutors. Chris Eagles and Gordon Rich had two students each and gave instruction on basic spindle turning techniques, and producing projects such as a garden dibber and bud vase. The two other students produced thin walled bowls under the instruction of Mark Hancock.



Gordon Rich showing the secrets of roughing out

We were very lucky to have very competent tutors sharing their skills with the youngsters; that gave me the opportunity to take the role of having an overview of the day, supporting and giving instruction when

needed, (general gofer). Throughout the day the workshop had a special atmosphere and buzz, with youngsters enjoying the experience of learning new techniques, and their workshop safety and discipline was excellent.

Peter Gibson representing the Worshipful Company of Turners attended the event, giving his support and encouragement for a good part of the day. Members of Crow Valley Woodturners were also on hand giving their support, including the ladies, Sue and Delyn cheerfully providing delicious refreshments throughout the day.

Barry Surplice of Hamlet Tools kindly donated three full sets of woodturning tools for use on the day, and due to the generosity of Barry, these tools will now be available for use at future Youth Training events.

The day ended with the youngsters being presented with a certificate of attendance and a one-year free membership to the AWGB. Feedback from the students suggested that they all enjoyed the day and that they were well chuffed with their projects that they took home. In addition to the AWGB membership, the youngsters will have free membership of Crow Valley Woodturners.

To conclude, the day was a great success in getting young people interested and enjoying the craft of woodturning, but this is only the start, we must have initiatives in place to give these youngsters opportunities to further develop their skills. Crow Valley Woodturners are planning to arrange Saturday morning sessions for young turners to have further tuition, and in addition I am in talks with Torfaen Community Education, to look at the possibility of running a woodturning course for young people.

We already have names for the next Crow Valley Woodturners Youth Training Day that will hopefully be arranged for early next year.

More photographs from the event can be found on page 19.

From the Workshop Floor

A man rushed into the doctor's surgery and shouted, "Doctor! I think I'm shrinking!" The doctor calmly responded, "Now, settle down; you'll just have to be a little patient."

The pet shop owner told me that only one of the budgies was for sale. I asked him why and he told me the others were all on higher perches.

The landlady leaned out of the upstairs window. I called up, "I want to stay here the night!" "Stay there then," she said, and shut the window.

Levitating at Loughborough

Lionel Pringle

Well that's how the AWGB seminar experience has been described to me in the past! There is absolutely no doubt that going to one of our seminars can be an out of body experience in more ways than one. You will have seen in Issue 86 the details of the fantastic line up of presenters that the organising committee has assembled to amaze the delegates in 2009.



The critique in 2007

There is no reason why you should not be amongst them. If you take the trouble to disassemble the seminar package I think you will find that it really is exceptional value for money, ask anybody who has been before, I know they will not disagree with me. The seminar experience is made up of eight demonstrations; a selection of the best woodturning retailers; a gallery of some of the finest woodturning you will see anywhere in this country; a constructive and educational critique of gallery work by International experts; two nights' accommodation; seven good quality meals, including Saturday night's banquet; the opportunity to purchase outstanding work at the auction; the chance to win big prizes in our raffle and on top of all that there is the conviviality that is a trademark of an AWGB seminar.



Some well known faces enjoying a demonstration

Don't forget that the AWGB Development Programme allows for the sponsorship of a limited number of members to attend the seminar, full details are in your members' handbook, so if you think you might be eligible why not put in your application.

We always struggle with increased costs when putting the seminar together, but I think that the organising committee have done an amazing job in keeping the increase in cost at just under 5%; the costs from the University itself have actually risen this time by 12%.



Part of the Traders arena

Those who have attended in the past will be aware of our policy of giving fresh faced youngsters, (Bob Chapman was one of them last time), the opportunity to demonstrate at seminar level. This has been a launching pad for many well known names in the demonstrating arena; Bob is back with us full time in 2009. These "one-slot demonstrators" are selected by the organising committee from amongst the first 100 delegates to sign up, and selection is entirely at their discretion, no amount of lobbying for a place will reap any reward. So if you feel you might stand a chance of being selected it is always a good idea to book early. Of course should you be selected and be of a shy, retiring disposition, (as all woodturners are of course), you are perfectly at liberty to say "no thankyou", but there is a small financial incentive involved!

May I also take this opportunity to remind potential delegates that we shall once again be running the "Phil Reardon Competition" at the seminar, so if you would like to walk off with Sue's big foot in 2009, you have eight months to come up with a hilarious piece of turning that celebrates the sense of fun that the late Phil Reardon brought to his craft.

You will find the booking form for Loughborough 2009 enclosed as a loose sheet with this newsletter, or it can be downloaded from the Association's website. Why not start filling it out now, before it gets mislaid?



Making the shavings fly

Turned onto Turning

Kim Hitchcock

As a girl, I had a whimsical fancy that, when I grew up, I would be a woodturner or glass engraver, working from a disused railway station – strange child

I've always been practical (picture framing, DIY, house and furniture renovation etc) but had no formal training; at school, girls were discouraged from woodwork or metalwork in favour of cookery or needlework - how very dull! The wrong side of 40, I decided to take a couple of years out of the rat race to pursue a longing to work with wood, and so I embarked on an HND in antique furniture restoration. The course was quite a learning curve, heavily biased towards theory. However, during the two years I was introduced to woodturning, carving and gilding amongst many other disciplines and, whilst restoring various pieces, I grasped the basics of copy-turning, spindles, handles etc.

This was an appropriate time to rescue my late father's lathe - an early retirement present which sadly he never got the chance to use - from a dank, dark corner of my brother's garage. I took it home, rust, cobwebs and all, and spent a day lovingly cleaning and oiling. Wondering what to do with the accompanying box of rusty chisels, I stumbled across a method of removing rust by electrolysis on the internet. Apologies to those who know of this, but for the uninitiated it may prove useful.



I immersed each chisel into water and soda crystals and connected the blade to the negative lead of a battery charger. The positive lead was connected to a piece of stainless steel. I left it for a couple of hours and 'hey presto' the rust wiped off. Luckily the blades weren't too pitted and the chisels now form part of my kit. A note of caution - be careful with your choice of steel to attach to the positive; unfortunately, on my first experiment, I chose my lovely, shiny new Axminster straight edge which emerged pitted and rusty. I switched to an old bandsaw blade which did the trick.

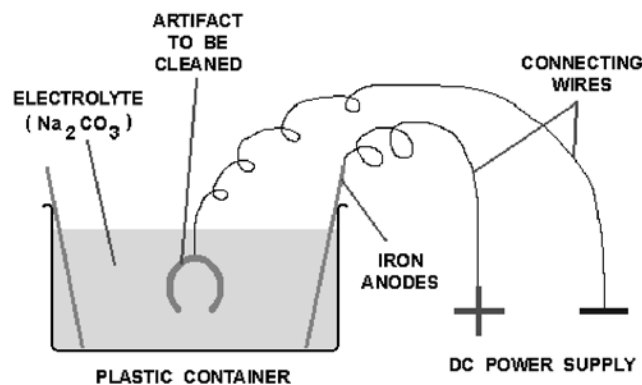


Diagram courtesy of
www.turningtools.co.uk/wtintro/learn/turnintro.html

Keen to pursue turning as a hobby and to aid my restoration work I joined the Kent branch of the AWGB, a friendly and very helpful group who have a demo room/workshop set in the grounds of Aylesford Priory. It was suggested that I apply for a Course Scholarship Grant. I seized the opportunity and was delighted when the AWGB Development Committee offered to sponsor me for a course with a tutor of my choice. I contacted Dave Reeks, a professional turner and member of my club, who kindly agreed to take me under his wing and I spent two days with him, in his workshop set in the beautiful Kent countryside beneath the North Downs.

As many of you are experienced turners, I won't bore you with detail, but in brief we covered safety, sharpening, practiced beads and coves, turned a dibber, a candlestick and several bowls. Dave cured my fear of the skew chisel and so long as I kept my bevel rubbing, I wasn't chastised too often!

This was a marvellous experience for a beginner like me to not just observe, but work with and gain confidence from an experienced craftsman. I would like to thank the AWGB for giving me this opportunity.

Also a special thank you to Dave Reeks, for his guidance and patience, and for turning me onto turning!



Woodturning in the Fjords

Bob Neill

This was the fourth Woodturning Cruise along the Western Coast of Norway. The event was staffed by some of the top craftsmen from around the world. Norwegians included Johannes Rieber, Asmund Vignes, Jostein Tvedt, Kjell Musland, Erik Lauritsen and Rune Hjelen. Others who came from the USA, Australia, the UK and Sweden included woodturners Stuart Mortimer, Richard Raffan, Jimmy Clewes, Mark Baker, Dick Sing and Nick Agar; woodcarvers Wayne Barton and Richard Reimes; pyrographer Bob Neill; pole lathe turners Gavin Phillips and Clare Bannister; Rosemaling* painter Unni Marie Lien and Merlin power carver Arthur Aveling.

There were nearly 200 passengers, including over 20 demonstrators, from 15 different countries on the voyage. It began on 11 August 2008 in Stavanger where Odd-Erik Thjomoe, the organizer of the event, is the managing director of a woodturning centre. The MS GANN, our ship for the two week voyage docked at a different port every day, where many local people came on board to watch these famous woodworkers demonstrating, and sharing, their skills. These appreciative Norwegians saw woodturning, chip carving, pyrography, relief carving, rosemaling painting*, pole lathe turning and much more. During the passage between ports, the demonstrators gave individual tuition to many passengers, sometimes well into the night!



MS Gann, home for fourteen days

The weather was favourable for almost the whole trip with the fjords and mountains providing an ever-changing dramatic backdrop to all the activities. At the majority of stops, visits to places of interest were organized and led by knowledgeable local guides. Some passengers took the bus over the mountains from the Geiranger Fjord and met up with the ship further along the coast at Molde. In Tromso, a visit was arranged to the modern Cathedral and to the Lapp Exhibition with its many artefacts associated with Amundsen and other famous explorers. At the

crossing of the Arctic Circle, King Neptune paid a visit and many passengers were rewarded with a special certificate to commemorate the event. Meal times gave everyone the opportunity to chat about the various activities and make new friends. The Chef and his staff provided delicious meals, many of which were based on traditional Norwegian recipes.



The demonstrators

For the organizers, the trip proved to be a great success, both in promoting woodworking and as a commercial venture, with sales in the shop exceeding expectations. For me, this was another very enjoyable visit to Norway with the added bonus of much better facilities on this newer ship. Many thanks are due to Odd-Erik and all his staff for their hard work in planning and organizing the event.

We are looking forward to the next trip which is scheduled for August 2011. Keep an eye on my stand at the shows for all the latest information, or check out the website www.woodturningcruise.com regularly for any news as it becomes available.

*Editor's note: For those not in the know, as I was, an internet search reveals "rosemaling painting" to be something akin to what we know in this country as canal art.



Extra curricular activities



Richard Raffan and student



Nick Agar texturing his work



Unni Marie Lien - Rosemaling



Nick Agar - work in progress

ACTIVITIES ON BOARD MS GANN **All photographs courtesy of Bob Neill**



Asmund Vignes and student



Bob Neill - Pyrography and colour



**YOUNG
TURNERS IN
CYMBRAN**



A Yard of Ale

David Grainger

A little something that is in keeping with the season of good cheer.

It is quite common practise to replicate drinking vessels in wood, and it is not unusual to see a variety of turned goblets of one kind or another. Some have twisted stems, long thin stems, captive rings or a natural edged rim. I've seen nicely finished beer tankards in oak and elm and some of us will have made cups and saucers.

Last year I accepted a challenge from a local publican who pointed me in the direction of his traditional glass yard of ale. I don't think there can be a metric equivalent it's just not British. A metre of ale just doesn't sound right. However, it might contain somewhat more ale than one might manage.

There is a certain skill in consuming a yard of ale, but to turn one from wood is not difficult. It was the article by Tim Whiting (Revolutions 85) involving his drilled posts that encouraged me to report this. The hole through the centre of my vessel was 1" diameter and not 19mm and this was simply because I have a long 1" auger and not the 1¼" of the real glass vessel. However I had only 2' to drill and not 1 metre



Hollowing out the ball

I chose to make my vessel from some fairly bland beech because it had to be made in three sections and I didn't want to reveal any mismatch at the joints. However they couldn't be entirely hidden so I put a little bead to highlight the three individual sections. A piece of beech 3' long, plus 2" for the waste, and 4" square was chosen. Sections 6½" were cut from each end for the spout (the drinking end) and the ball which should contain most of the ale. Make certain that you mark the cut ends to ensure that there is little or no grain mismatch after assembling.

The Centre piece was then ripped down to reduce it

to 2½ square. Four pieces 6" long were cut from the offcuts and were used to enlarge the ball. A 1" thick piece was glued and cramped to each side of the ball to enlarge it to 6" square.

Once the glue was set the ball was fixed to a faceplate and turned to the required shape outside and inside, a little under 6" in diameter. A recess 1¼" diameter was cut at the neck to accept the stem. Similarly the spout end was part turned, the piece was mounted in a chuck and shaped on the outside and then hollowed. A spigot was formed to meet the top end of the stem and sufficient wood left to allow for a small bead to hide the join.

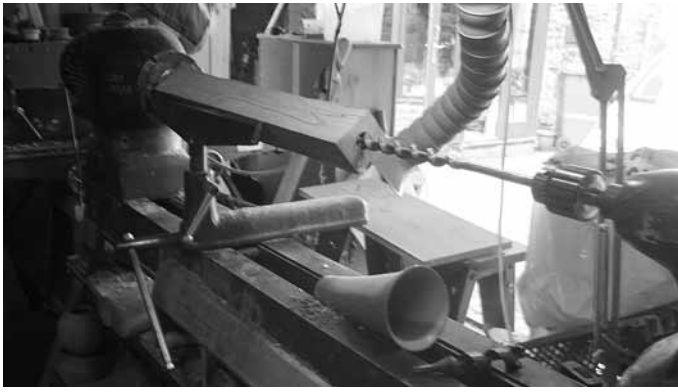


The finished cone

The section for the stem, 2'1" long, allowing for 1" to be held in the chuck was then mounted in a chuck, in the headstock. Problem! The length of my lathe would not accommodate the whole structure; the headstock, the chuck, the wood in the chuck, my 12" auger, which is actually 18" long, the tailstock and the Jacobs chuck holding the bit. This was overcome by initially using a shorter 1" bit and then swapping it for the longer bit after drilling the first 7". The longer bit was inserted into the drilled hole and drilling continued slowly to about halfway. The section was then reversed and the process repeated. It was



Drilling partway with the short bit



Finishing off with the longer bit

then a fairly simple matter to turn the stem between centres, the 1" through hole being supported with a tapered plug at each end. A spigot was turned in the stem to accommodate the ball and a recess turned for the spout.

Before final assembly, the ball was finished whilst attached to the stem. Then this was removed and the spout was finished in the same manner. The beads were cleaned up and the whole unit assembled and glued. Final finishing was done off the lathe, by hand. Finally I had achieved the challenge. It is a pretty useless bit of kit, I wouldn't recommend filling it with ale, I did measure it with water and it only held 2 pints rather than the standard 2½ pints. But it was fun to make.



Checking for leaks

Regional Ramblings from the East

Brian Partridge

Our Eastern Region branches continue to prosper; perhaps we are lucky in that there is a high concentration of branches in a small area. From my home there are 10 branches in a 60 mile radius. Many of our members belong to more than one branch

which means that there is a lot of contact between branches. I manage to visit many of the branches in the region and, where I don't visit, at least I send out an occasional newsletter and often give a telephone call and of course I often get asked for advice by both individual members and branch secretaries. As a result I find the job of Regional Representative very rewarding.

I have one little grouse. Although we issue a very comprehensive Branch handbook I often get asked for information and advice which is clearly available from the handbook. When I ask "have you looked in the handbook" the reply is frequently either "we don't know where it is" or "we hadn't thought of that". Branches, please make sure that your club officers are aware of the handbook and can get to see it when taking over office.

That is enough of the grouching. The Association wants to make sure that our craft gets well seen and thought of by the general public. Although we attend the major woodworking shows most of the visitors are woodworkers and already know about woodturners and their activities. To spread the word more widely we must get to the events which attract more of the general public. A recent example of this was the attendance of a Suffolk branch at the Hadleigh Town Show. This one day event attracts nearly 20,000 people and our stand had many visitors during the day. Many of those visitors expressed surprise at the range and quality of work on display, (a high standard of work was selected for the display). This was a very enjoyable and rewarding day out for branch members and because we were not selling our products the stand was free.

Regional representatives have banners, table cloths and publicity material to support such local events so contact them if you need help.



The photograph above is of our little stand at the Hadleigh Show. Setting up in a marquee is always a bit of a problem, particularly if there is only a short set up time, but we got lots of interested visitors.

Youth Training Day in Kent

David Reeks

When I suggested at the AWGB Kent club AGM that we might like to run a youth training day in the south east little did I know what I was letting myself in for. However despite one or two problems it turned out to be quite a successful day. The first problem was getting the youngsters, we decided to limit the number of students to ten and only plan for a single day of training. With hindsight this was a mistake, it should have been two days, as we tried to cram too much into one day.

So, in search of the students I wrote to four local schools and only received one negative reply. I then tried the south east Venture scouts, without success, apparently on the date we chose they were all away at summer camp. Over the next few weeks I was contacted by two of our club members, two teachers from schools in Maidstone were extremely enthusiastic and our ten students were found. We decided to make it free to all students, however this may or may not have been a mistake, as on the day only seven turned up. If we had made a token charge of £10, as Stuart Mortimer had done in the past on his courses it may have given them a bit more commitment. The intention was that each tutor would have two students but as only seven turned up on the day two got one to one tuition.

The day was sponsored by the AWGB and the Worshipful Company of Turners. The AWGB Kent club was able to supply ten lathes, the wood and all the safety equipment required, we also used their club room at the Friars, Aylesford. Four of the club members; David Cheesman, Peter Blake, Tony Handford and myself joined Peter Bradwick of the AWGB executive committee as tutors. All of whom are on the register of the Worshipful Company of Turners. Peter Bradwick was first class in guiding us through the maze of paperwork that was required to set up the day. Health and safety, risk assessment, disclaimers from all the parents for the teaching, disclaimers for the photographs. It seemed to go on and on but Peter was brilliant.



Everyone hard at work

The boys that came all arrived on time at nine o'clock ready to go. All the students were beginners,

so after a short talk on safety and what we were hoping to achieve on the day, we were able to set everybody the same course. All students were given a programme for the day and a set of the notes that I give all my students, which would save them having to take notes themselves. Tea, coffee and cold drinks were available all day and we did not stop for set breaks with the boys just taking breaks as and when they wanted to. Initially we started with the basics, turning a cylinder, forming a bead, and a cove etc. We then progressed to a garden dibber and finished the morning session with a candlestick or a bud vase. Everybody made really good progress and then they were treated to a first class three course meal at the Friars restaurant. We even had a visit from Peter Ellis of the Worshipful Company and he also joined the boys for lunch.

The afternoon session started with good intentions, I showed the class how the bowl blank was produced from a log and proceeded to make a bowl from a wet blank. They were then going to produce two bowls, one with wet wood which the students would take home to dry and maybe finish at a later date, and then to make a bowl from dry timber to a finished item. Unfortunately time ran out and several of the students failed to complete the bowls, but we offered them the opportunity to come to one of our club meetings where they would be able to put the finishing touches to them if they wished.



The students give Dave Reeks all their attention

The whole day went like clockwork and the enthusiasm of the students was certainly infectious, even a parent of one of the boys stayed behind and eventually joined in and completed the final section of the course.

I understand from one of the teachers that two of the boys have since purchased lathes and have taken up turning which really was the whole object of the exercise. All the students were given free membership of the AWGB and went home with a fair assortment of finished items as can be seen from the photo. All in all a very successful day was had by all and we certainly will be doing it all again but next time it will have to be two days.

More photographs from the event can be found on the back page.



The Association of Woodturners of Great Britain

Notice is hereby given that the

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITIAN

will be held at

DAVENTRY COMMUNITY CENTRE, Ashby Road, Daventry, Northants, NN1 5QD
(By courtesy of Tudor Rose Woodturners)

On Sunday April 5th 2009, commencing at 2.00pm.

The Annual General Meeting will follow the usual pattern of Officers Reports and elections, plus any motions properly presented according to the Constitution.

The posts of Chairman, Vice Chairman, Treasurer and Secretary are open for re-election. Nominations for these and for one of the two Executive Committee members who retire by rotation are required, making a total of five vacancies in all. The Treasurer has indicated that he intends to offer himself for re-election. The Regional Representatives for the North and South retire by rotation. The post of Regional Representative for the West is also vacant due to the resignation, for personal reasons, of the present incumbent.

Nominations for any of these posts should be presented to the Honorary Secretary by 5th February 2009, accompanied by a one hundred word statement from the nominee outlining their background and their interest in being a Committee Member and should be signed by a Proposer and Seconder who must be Members.

Branch Secretaries are reminded to consult the Branch Rules concerning the voting procedure for the posts of Regional Representative. Nominations for these posts should be received by the Honorary Secretary before 5th February 2009. If required a postal ballot will be arranged and only relates to the voting procedure for the Regional Representative posts on the Executive Committee.

Please contact the Honorary Secretary in the first instance for further details of any of the above vacancies if you are interested in applying.

Any member wishing to put forward a motion for discussion at the AGM should submit that motion in writing to the Honorary Secretary by 5th February 2009.

If any member requires a copy of the Constitution, please send a self addressed and stamped envelope to the Honorary Secretary, or download from the website - www.woodturners.co.uk

The Agenda, postal ballot forms (if necessary), and travel directions, will be circulated to members with *Revolutions* during February/March 2009

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

We hope that you can attend and the Executive Committee look forward to seeing you on the day.

David Buskell FCIS
Honorary Secretary

A Sharpening Jig for the Point Tool

Jeff Greenway

The Three Point tool is a very useful tool when used correctly. But, as with all other turning tools, to get the best results it must be ground to a good edge. Grinding the tool to maintain the correct angle can prove to be a little difficult. There is always the option of sending the tool back to the manufacturers to be reground, and in most cases they will be only too happy to do so. The down side of this is that you will be without the tool for an unspecified period of time. The other option is to grind the tool yourself using a purpose made clamp.

To make a clamp select a piece of hard wood 100 x 50 x 35mm.

Drill a hole the same diameter and depth of the ferrule, 12mm in from one edge along the centre line of the end of the block.

Next drill a hole within the previous hole, through the length of the block, the same diameter as the blade of the tool.

With a band or hand saw cut through the length of the block to meet the holes previously cut.

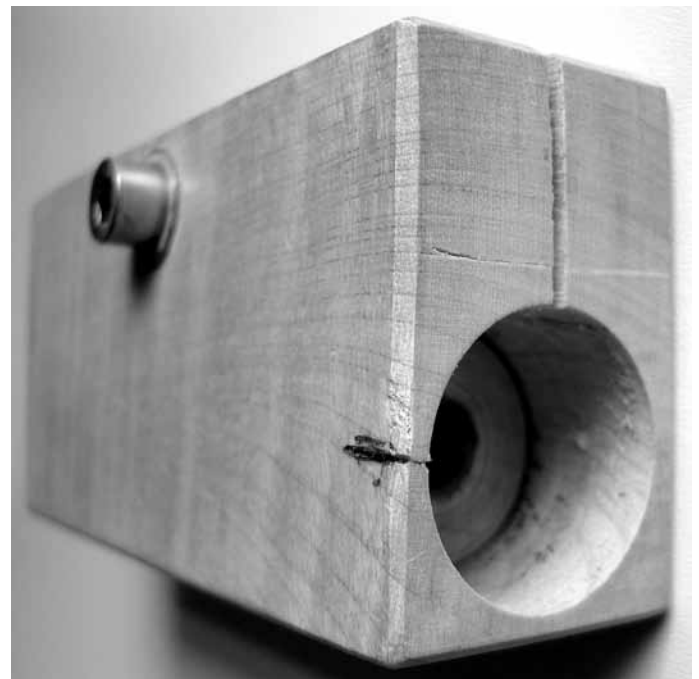
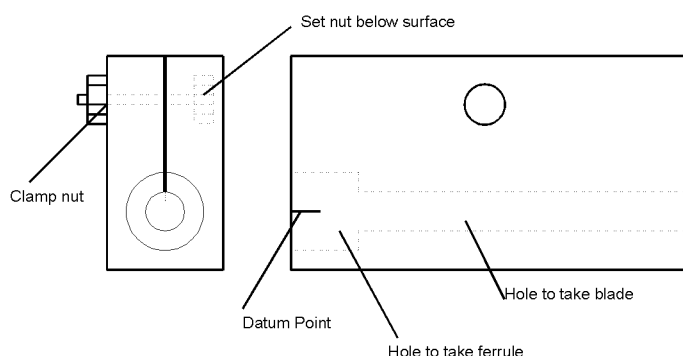
Drill a hole 50mm in from one end and 10mm in from the edge to take a small bolt.

On the bottom face make a recess so that the head of the nut sits a little below the surface.

On the top edge mark a datum point centre to the hole.

To set the tool on the grindstone insert the tool, adjusting the tool rest to the required bevel. Mark the handle in line with the datum point on the jig. Rotate the tool to the second bevel and again mark the handle in line with the datum point. Mark the third position the same way.

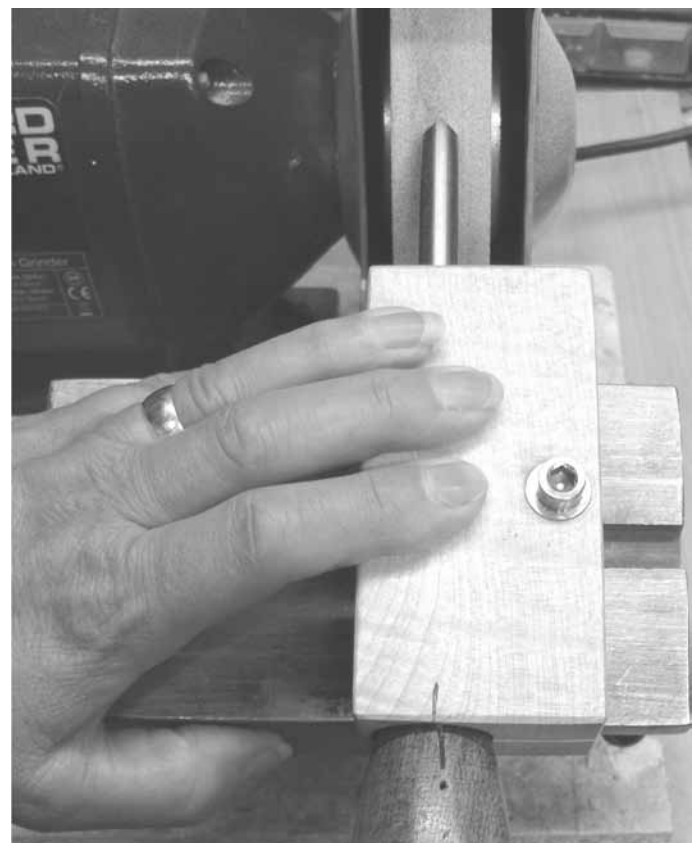
To prevent the tool from rotating when grinding tighten the nut at the centre of the jig.



The completed jig. Note the pencil mark on the edge facing you



Ready for sharpening



The jig in use

Key Thoughts on Design

Gordon Cookson

We at The Middlesex Woodturners Association were very lucky to have Ray Key demonstrate for us on Sunday May 12th, 2008. The practical side covered more than ten decorative rims to platters, the production of salad bowls from wet timber and his signature U-shape vases and hollow forms.

His almost non-stop commentary throughout the day was a tour de force. It showed his vast knowledge of turning throughout the world, covering subjects as diverse as who first invented which grind, who popularised certain items and techniques in different countries. It was full of anecdotes about a lot of the great turners to illustrate his various points. However, I wasn't alone in suffering from auditory overload caused by the rapid bombardment of facts! While it was difficult to get questions in during the demos, I think they were answered in the breaks when Ray ate much-needed bananas to keep up his remarkable energy level! Perhaps fewer or edited anecdotes, with a picture board of the various great turners' works for those new to the craft and a more measured approach to the work in hand would have been an advantage. Nevertheless, there were masses of good advice and inspiration for those who could absorb it. I just hope my subconscious was paying attention.

Throughout the day, including the excellent critique of the instant gallery, Ray stressed the need for good design as well as technique and, perhaps more difficult to achieve, innovation. Believe it or not, Ray thinks only a very few of his pieces have really worked and he is pleased with them. Perhaps this stems from his first job as a pattern maker working to minute tolerances.

What follows are some of the useful tips that I gleaned from the day.

Finishing cuts and rough patches

A large amount of his refining of shapes is done with a spindle gouge with a sweptback grind on each side, with that on the right being longer than that on the left. To refine the outside shape of a bowl he uses a shear cut with the top ½" of the cutting edge on the right-hand side of his reground spindle gouge working from the middle to the edge. To refine the top part of his signature U-shape vessels, he uses the left side of his sweptback spindle gouge at the 10.30 position. For the outside of the base of the U-shape vessel, he moves the very long grind on the right side of the spindle gouge backwards to the centre. Yes, it does shear cut that way! The inside of the bottom is refined with a different spindle gouge with a 60/65° grind, ie short and stubby to allow bevel rub..

To true up the bottom of platters with less ripple, he

uses the back edge of a square-ground bowl gouge, moving inwards with the flute at 10 degrees away from you. Liquid paraffin (thin version) can be used before shear scraping when the final finish is to be a type of oil and the bowl can be used immediately. (Liquid paraffin used to be available from chemists but now it can be had only from a vet or from an agricultural supplier). Shear scraping (with the scraper at 45° on the rest rather than the conventional flat on the rest) for finishing cuts is much easier if the edges of the tool have been rounded. Ray's design (made by Henry Taylor) is rounded on all edges and has a pointed end so there are scraping edges for use in either direction. To shear scrape the inside of a bowl, he works towards the centre.

Rough spots on spalted timber should be treated with cellulose sanding sealer to harden the timber before taking finishing cuts and sanding.

Using wet wood

When drying shallow dishes or platters. Ray keeps them vertical to minimise distortion. It is better to kiln dry wood in ten weeks rather than the usual six — this saves the wood from becoming brittle. Elliptical shapes come from wet wood nearest the edge of logs when the grain is across the width of the bowl. Hook tools work best on wet wood. If a vase dries elliptical with too little wood for a firm grip in a chuck, make a plug for the opening. Put the plug in the chuck and a tailstock in the centre of the base and re-cut the spigot.

Detailing

Use a fluted parting tool to roll small beads (Note: Ashley Iles beading tools are like that). Finish a flat surface first and then make the coves or inset beads to avoid blurring of detail when sanding. For small details, use a small skew chisel reshaped to look like a scalpel.

Hollow Vessels

About 70 per cent of the inside can be hollowed out, after the depth hole, with a gouge with its flute pointing towards 10 o'clock. Remember to clear out shavings frequently to prevent nasty catches and spoiling of the entrance hole. A piece of small diameter plastic pipe such as used on beer barrels works well! Final shaping can be done with the ¾" Taylor bent shank scrapers with the straight part on the rest. If using the Stewart lozenge scraper, trail the cutting edge at 45° For very small hollows up to 3" diameter, use ¼" shank Chris Stott hollowing scrapers. To sharpen, hone the top with a diamond file. Try making your own by grinding Allen keys. Depressions around the opening should not be more than ½" because of the difficulty of hollowing back under the rim. If anybody can get a finger through the opening, the inside should be sanded. Use forceps to hold the abrasive and then Scotchbrite through the opening - not the fingers!

The flat tops on some of Ray's hollow vessels are part

of the initial piece of wood and not the separate inserts they look like! The wood is sealed with lacquer to prevent colour spread when the edge is detailed with black permanent marker.

Improving your technique

Practise, try to understand why a problem has occurred, ask others for advice and try other tools safely. If experienced turners want to measure their speed of turning in order to decide how much to charge, remember that a professional turner will finish a salad bowl, including initial band-sawing, in the number of minutes resulting from multiplying the diameter in inches by the depth.

Final thoughts for the day

Ray finished the incredibly full day with the following very apt quote by David Pye from *The Maker's Eye* published by the Crafts Council in 1981. David Pye was a professor at the school of furniture design at the Royal College of Art from 1963 until his retirement in 1974.

"What I seek to achieve in my own work is to do it a bit better. I set great store by the surface finish and feel of the wood and by the cleanness of the cutting: all the arrases should be clean and all the curves should be fair and so on. If you take enough trouble, endless trouble, that part turns out reasonably well. Not every time admittedly, but fairly often. It is not the workmanship which is so difficult, but the design. That never gets easier. In design, very small differences make all the difference. The difference between the thing which sings and the thing which is forever silent is often very slight indeed. Why one should feel impelled to go on trying to make something which sings I really do not know, but that apparently is the fate of artists in however small a field. Perhaps in the end we do it in the hope that in time to come someone's eye will light when they see a thing we have made and they too will feel the same impulse. Perhaps all good art has been addressed to a generation still unborn."

Asymmetry

Derek Hayes

In previous articles we have looked at the opportunities available when designing the foot and the rim of our bowls. Up until now we have been constrained by symmetry – a price we must accept for a craft literally revolving around it. We can of course move away from the lathe and introduce additional work such as carving and reforming but we also have another variable, that of the natural edged bowl.

There is a difference between a bark edge bowl and a natural edge bowl. A natural edge bowl follows the contour of the log, independent of whether there is bark on that edge. All bark edge bowls have natural edges, but not all natural edge bowls include

bark! Successfully retaining a bark edge depends on the species of wood being turned and when the tree was cut. Cut during the summer months trees will often shed their bark as they dry, but bark edges can be simulated on a natural edge bowl using a variety of tools such as a pyrography iron, a blow-torch, a chainsaw or even a felt-tipped pen.



The simple bark edge bowl, shown in Photo 1, uses the saddle-shape produced by following the growth rings of the tree.

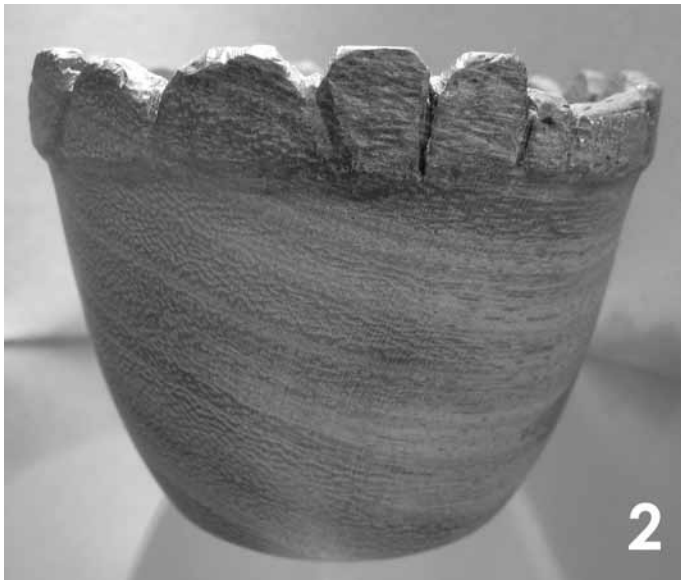
Orientating the bark edge before turning produces peaks of different heights. Richard Raffin advises that natural edged bowls should be symmetrical, ie with the highest points of the rim at the same height and the lower points at the same height. Having set these constraints, he goes on to say that the most dramatic natural edge is produced in burs and suggests the "...urge to retain the surface texture of a bowl is almost irresistible". Certainly there is something wonderful in the way the rough edge contains the smooth interior of the bowl producing a dramatic contrast.

Woodturning is the only craft that I can think of where we are able to foresee the asymmetrical effects, within our blank, and reveal them in the final form. Although an asymmetrical rim can be obtained by design in other mediums such as glass, it doesn't have the inherent design features of the natural-edged bowl blank. It may of course slump into an asymmetrical form during firing, but the possibility of achieving a planned outcome is virtually impossible. A similar limitation occurs in the firing of clay, although Raku often takes advantage of this uncontrolled process.

So taking full advantage of our ability to 're-structure' rims the only problem is to decide what to do. If we start with a symmetrical bowl, we can change it into an asymmetrical form through mimicking other sources or by utilising an abstract idea.

Photo 2 is a bowl based on a dry stone wall in the Yorkshire Dales. If I had chosen a different source such as the parapets of a castle then this would have given rise to a symmetrical rim. A different, asymmetric,

result can be produced by cutting the rim. Photo 3 is based on a logo I found in a magazine.



With the foot we are constrained by the lack of stability of the hemisphere we have been using as our basic form.

In ceramics, the foot emerges after the bowl is removed from the wheel and sometimes, rather than removing excess clay at the bottom, additional clay can be added at this late stage whilst still producing a continuous form. We don't have this luxury in our work, but as in the foot of a clay vessel where it is often free of glaze and so "separates" itself; with wood too we can copy this approach and add a foot to our finished bowls.



Let's consider a wide-rimmed hemispherical bowl which admittedly would be fairly stable by virtue of its weight. The turning in Photo 4 uses hot-glue to secure the bowl to an asymmetric block, of carved and scorched black ash, cut at an angle resulting in the true base of the bowl floating over the "floor".

These are just a few ideas to get you started. We are only limited by our imagination. Don't forget to take advantage of looking to other media to stimulate creativity.



Get it in Proportion, Issue 86

Ray Mellett

I read this article with interest, as I well remember when I first came across this "Golden Ratio" of which much has been written. Most of us have used it, often subconsciously, in our work. I found when making some tables for a friend that I had used it in deciding the width to length ratio purely accidentally, as I had designed them to be "pleasing to the eye" or aesthetic, as well as functional.

Then this was transferred when I began turning. I remember being told the ratio could be remembered by the expression "One is to the other, as the other is to the whole". I thought this seemed gobbledygook at the time, but with a little thought, it became clear when discovering the work of Italian mathematician Fibonacci, who expressed it in a sequence of numbers which are 0,1,1,2,3,5,8,13,21,34 etc. (Note each number is the addition of the previous two in the sequence). Thus, taking the 5:8 ratio, the "one to the other" i.e. $5/8 = 0.625$, and the "Other to the Whole" i.e. $8/(8+5) = 8/13 = 0.615$, which is the same for all intents and purposes. Equally, $13/21 = 0.619$, and $21/34 = 0.618$, etc.

I prefer to keep it simple and use the 5:8 ratio, which if doubled gives 10:16, and it is easy to divide by 10, then multiply by 16. Hence, in the case cited, if the vase was 10" high, the aesthetic width would be 8". Or, in the case of my original table, if it was 24" wide, the length would be 24 divided by 8, multiplied by 10, i.e. 30" long.

The Fibonacci sequence occurs in all sorts of places, especially in nature, and is a fascinating subject to study, (especially learning how he originally derived his sequence!) in between the turning, of course, and I hope you will enjoy delving a bit deeper into this fascinating subject. You might like to visit www.mcs.surrey.ac.uk for more details. I hope this has simplified it for you.

Across

2	Smock
4	True
7	Offset
8	Rustins
10	Yew
11 & 26	Mid Staffs
14	Jaws
15	Spur
16	Ash
20	Tung
22	Bandsaw
25	Kiln
28	Spindle
29	IT
31	Thread
32	Banjo
34	Oak
36	Ace
37	Bowl
38	Conifer
39	Chuck
41	He
43	Screw
48	Sanded
49	Bevel
51	Biscuit
54	Limit
56	Oil
57	State
58	Praise
59	Devilstone
62	Gouge
65	Bowsaw
66	Parting
67	Plane
69	Bored
72	Gauge
74	Grinder
75	Elm
78	Haunt
79	Backdoor

Down

1	Soft
2	Speed
3	Carnauba
4	Tailstock
5	Bolt
6	Season
9	Sash
11 & 18 across	Morse Taper
12	Dust
13	Tree
17	Headstock
19	Pawl
21	Gift
23	Drill
24	Willow
26	Spanner
27	Fir
30	Lathe
31	Tie
33	Jack
35 & 42 across	Allen Key
37	Belt
39	Chisel
40 & 77 across	Captive Ring
44	Washer
45	Roughing
46	Centre
47	Centre
50	Extractor
51	Bow
52	Hollow
53	Flute
55	Inch
58	Peg
60	Vase
61 & 77 across	Indexing Ring
63	Excellent
64	Sap
65	Bradawl
66	Pole
68 & 70 across	Thread Chaser
69	Beech
71	Rip
73	Grub
74	Grit
76	MHO

Crossword Answers

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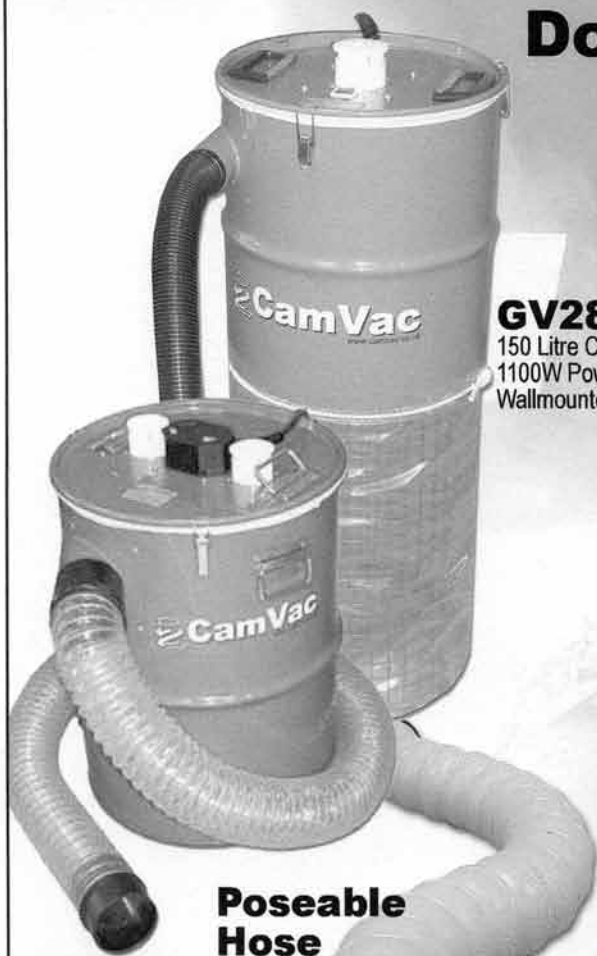
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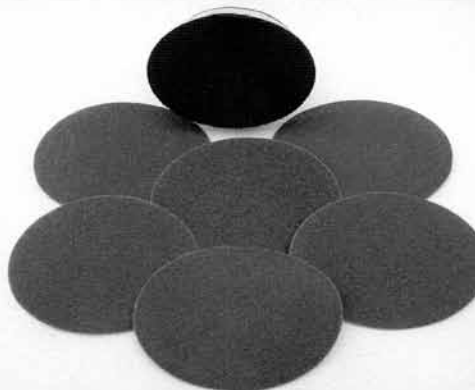
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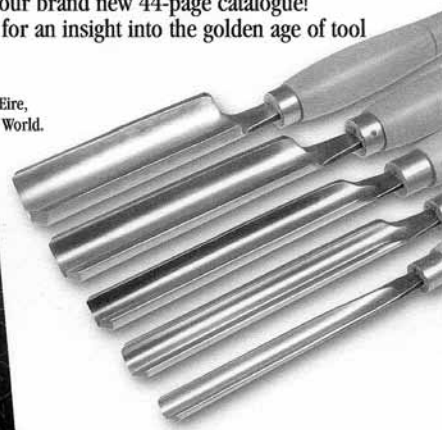
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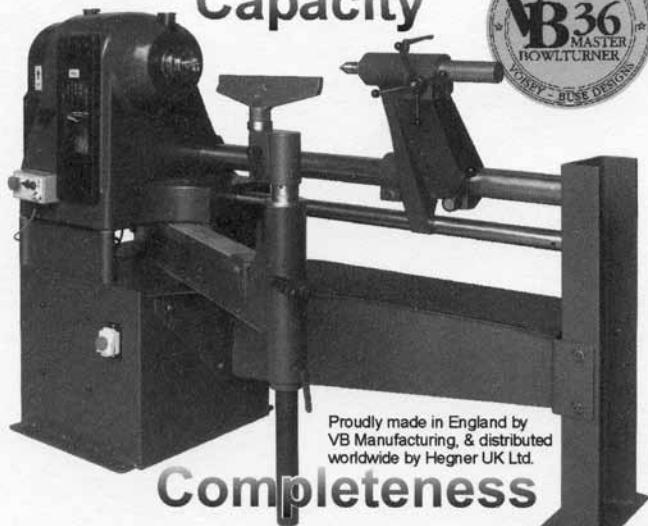
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