



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 88

March 2009



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Chairman's Notes

This will be my last Chairman's Notes as due to increased personal and business commitments I am not able to stand for re-election in 2009. Working with the current EC has given a wide understanding of the commitment necessary to ensure the Association and its committee continues to grow and prosper. There are some interesting challenges being posed at the moment and I'm sure new people coming on board will join existing old timers to see them through.

The Demonstrator Training Programme, introduced in November 2008, is gathering pace and is being fine tuned. Those who have so far taken part are full of praise for the scheme, which evolved from comments made by the membership present at the 2008 AGM.

The Regional Reps have produced working guidelines which enables them to provide a cohesive service to members in each geographical area. What they would appreciate is an invitation to attend one of your monthly meetings. Give them a call - they are your route to obtaining some practical and financial benefits of Association membership. Are you up-to-date with applications for demonstrator fees? Would you like to attend a personal woodturning course? Grants are available. Look at the website or consult your handbook to see a wide range of benefits.

AWGB shows are taking on a new complexion. With changing patterns in the commercial world affecting us all, 2009 will see the AWGB keeping pace with the new requirements.

Have you considered entering the monthly woodturning competition on the AWGB Forum. Why not submit an item one month? It's all for fun and there are prizes to be won.

Of course, the jewel in the crown for 2009 is the Loughborough Seminar. The amount of work that goes into these events is mind boggling. You really do need to be in the kitchen to realise just how much heat is generated. The time and effort in bringing together demonstrators from all corners of the world, handling the financial aspects, making sure accommodation facilities are up to par and, of course, ensuring delegates are fed and watered has to be seen to be believed. Delegate forms are now in circulation and yet more information is on Association website. Are you coming on the 7th to 9th of August? I hope I'll see you there, despite the contents of my opening paragraph, I'll continue to support the Association - not in the front line any more, but take a look around some shady corner and you may well see me in the background busy on behalf of the AWGB.

Chris Eagles

Articles, letters, tips, adverts
etc. featured in this
Newsletter do not necessarily
carry the endorsement of the
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THE FRONT COVER

Fabergé style

Easter Eggs

by

Reg Hawthorne

Copy deadline
for the next
edition of
Revolutions

April 18th

Southern Region Report

Mike Collas

Once again it is my pleasure to be able to report on what I have been doing both in the region and further afield with the Association across the country. Within the region I think I have managed to visit every club which has extended me a specific invitation. In addition I have visited a couple of clubs when I have been in their area at the time of their meetings. I want to thank all the clubs I have visited for the welcome and hospitality which, without exception, I have enjoyed. Maybe those involved may think this unnecessary as I am sure, being woodturners, any visitor will be treated in exactly the same way as I have been.

In respect of shows, the AWGB was again invited to have a stand at Yandles, (in Martock), at their September show. Here I must thank all the members who came to the stand and made themselves known to my colleagues and me from the Executive Committee and particularly those members who assisted us in making the event such a success for the Association. It is maybe worth mentioning that due to the inclement weather, it seemed at times as if we could possibly be contemplating under water turning or at the very least a floating event!

The Surrey Association of Woodturners, although not affiliated or associated to the AWGB, gave us an invitation to be present at their Annual Show and my wife and I spent a most enjoyable day with them talking about and advancing our cause. At Surrey there are a great number of individual members of the Association and I am ever hopeful that one day we may be able to count them in our ranks.

To the organisers of both shows, Yandles and SAW, I would like to say "Thank you" for the invitations both personally and on behalf of the Association.

I was very fortunate in the autumn to be asked, by the chairman, to help represent the Association at the Harrogate Show. Being from the South (or rather warmish London) one of my lingering memories is how cold it was waiting on Yorkshire stations, but thankfully for no longer than I expected as the trains were on time. This aside I was very impressed with all aspects of the show, from its organisation, the interest and keenness of the visitors, and most importantly the friendly way I was tolerated even when I sometimes did not understand what was being said to me the first time. Of course coming from London I do not have an accent! What came as a bit of a surprise to me was the number of woodturners who visited the show and yet claimed to have no knowledge of the Association. We do not have many clubs in that part of the North and that might be the reason. There is a lot of work for the Association to do not only there but also in other parts of the country where we have

members but no local clubs. Again I must thank the members who gave their time and assisted in not only stewarding on the stand but also displaying their woodturning skills. They certainly made me welcome and contributed to my having an enjoyable and a rewarding four days.

As I write this I am looking forward to the Alexandra Palace show, at which again there will be an AWGB stand. It is my sincere hope that it might return to the show that it used to be and not as it has been for the past two years. It is only a personal opinion but if the show doesn't improve, by having more of the larger firms involved, the customers will not come and the show will unfortunately cease to be held. This would be regrettable as it is the only large show left either in the London area or in South East England.

In my opinion it is very important that the AWGB is present at as many shows, both large and small, throughout the country as possible, because shows are an opportunity for the EC members to meet and learn the views of members on a one to one basis. I accept that when the regional representatives visit clubs there is also such an opportunity, but occasionally members are reluctant to speak with their friends and colleagues close by, and very often the club activities do not allow for much conversation.



The AWGB display at Harrogate
photograph courtesy of Bob Neill

There are two messages I want to put forward for consideration, one for members, the other for clubs. Members - please do contact your regional representative or other committee member if you have any grumbles, comments or ideas regarding the service you receive from the association.

Clubs - if you are aware of any shows which you are either organising or attending and which need publicity material or other assistance, again please contact us. Always remember, you the membership are the strength of the Association, we the Executive Committee are appointed to serve and try to provide what the majority of the membership want from their Association.

As many of you may now be aware, following the regrettable and immediately effective resignation of the Association's Secretary in December I was asked and have undertaken the duties of Acting Secretary, as well as my role as regional representative. Quite what, if any, my involvement will be with the AWGB following the A.G.M in April no one, least of all I, at present know. I can say though that I have enjoyed being a regional representative and working with the rest of the Executive Committee for the past two years. During this time everything I have done has, I hope, always been in the best interests of the AWGB and its membership.

Demonstrator Training

A response – George Webb

I would like to respond to your Andy Coates' article 'Too shy to demonstrate' in issue 85 of the newsletter 'Revolutions' and offer some personal thoughts. Although the experienced guest turners are always worth their money, the club members who can offer valuable demonstrating input allow their club to produce economically a full and varied yearly programme.

At Axminster we often divide our *in-club* demonstration mornings into two sessions each with a different subject and two different demonstrators. These consist of two forty-five plus minutes time slots with a longish tea/coffee break in the middle for mingling/chatting. The shorter sessions are less daunting to the inexperienced demonstrators and more encouraging for those having their first go at demonstrating, with the idea that there is safety in numbers. It is surprising how confidence can quickly build up after one or two short sessions. Demonstrations by club members often produce more questions and discussion from the audience than from a session with a visiting demonstrator. With less time available it is advisable to come to the demonstration with some preparation already done, thus eliminating the roughing down, and getting straight into the main subject of the demonstration.

Exploiting the idea of safety in numbers, another theme I would like to pursue is having one subject being turned by (for example) three club demonstrators, each having a different style and/or design. For example, we have at least three members who can turn a good spinning top. If demonstrated individually this may not be interesting, but if all three were turning together (on separate lathes of course) the simultaneous

Young Turners' Training Days 2009

The following dates have been arranged to continue the popular AWGB/WCT sponsored youth training events

April 4th - Simon Hope's workshop near Colchester, for six students

All students should be between the ages of 14 and 18 on January 1st 2009.

April 25th & 26th - Avon & Bristol club's workshop at Portishead, for 10 students. There is a charge of £10 per head for the weekend.

All students should be between the ages of 11 and 18 on January 1st 2009.

Early August - Stuart Mortimer's workshop in Grateley, Hampshire.
Details to be advised

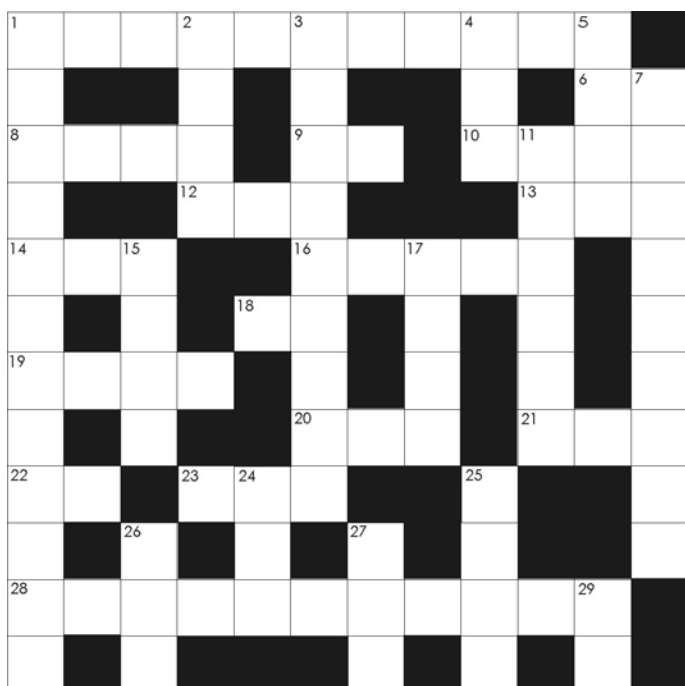
These courses will cover safety in the workshop, safe turning techniques, tooling and finishing

Application forms are available from Peter Bradwick whose contact details will be found on page three of this newsletter

viewing of differing styles, wood, design etc becomes more appealing. This can be applied to many items in the woodturners inventory. Keep it simple but interesting and more people will participate. I am a great believer that multiple demonstrations eliminate the feeling of isolation that can often discourage the valuable first-timer. This is always the theme at the very successful *in-house* demonstration evenings at the Woodbury Woodturners.

Some form of demonstrator training would be valuable but the question is should it be held nationally, regionally or within clubs? At national level there is the problem of travelling and may only attract those already demonstrating and add to the list of paid visitors. Regional would be better but may not encourage new club demonstrators. Within clubs would be ideal and if delivered at the right level could increase the number of those willing to start and help to establish a good level of presentation. No doubt some compromise will be necessary. Finally I would like to refer you to a very interesting paper published on their web-site by the Bristol and Avon club and co-written, I believe, by Julie Heryet on preparation for demonstrations.

Editor's note: while this response has been somewhat overtaken by events I thought that there was sufficient interesting content to justify its inclusion.



The Revolutions Crossword

Contributed by Eric Pearce

Across

- 1 Well known lady turner from Avon, 11
- 6 Royal Engineers, 2
- 8 Adhesive, 4
- 9 Great Britain, 2
- 10 Small bird, 4
- 12 Left after burning, 3
- 13 Slippery customer, 3
- 14 Girl's name, 3
- 16 see 3 down, 5
- 18 Not down, 2
- 19 What birds do, 4
- 20 Female sheep, 3
- 21 Not cold, 3
- 22 Information technology, 2
- 23 Used for carrying bricks, 3
- 28 AWGB newsletter, 11

Down

- 1 Black Walnut, 7;5
- 2 Swedish furniture firm, 4
- 3 HSS (and 16 across), 4;5
- 4 Good wood for turning, 3
- 5 Source of wood, 4
- 7 To shed light on, 9
- 11 Enjoy, 6
- 15 Not any, 4
- 17 Sharp part of tool, 4
- 24 Lubricant, 3
- 25 Not very rich, 4
- 26 Adam's wife, 3
- 27 Youth flying group, 3
- 29 Saint, 2

The answers can be found on page 26

A New Look for Spring

You will notice a substantial change in the production of the first copy of Revolutions for 2009. An all colour version has been a desire of many members of the Executive Committee and the membership for a very long time now, but the cost factors in the past have always set us against proceeding along this route. After a certain amount of research and consultations with our printers it has been decided to at least try this once and see what the outcome is. To keep the costs down it has been necessary to publish on a slightly more inferior paper than has been the case up until now, but in actual fact the overall cost of the all colour version is still lower than the price we were paying hitherto.

The introduction of colour certainly makes many of the photographs in articles, such as that by Andrew Hall in this issue, easier to understand. It also means that the guidelines set by me for the use of photographs in the publication (see piece on page 25) are heeded.

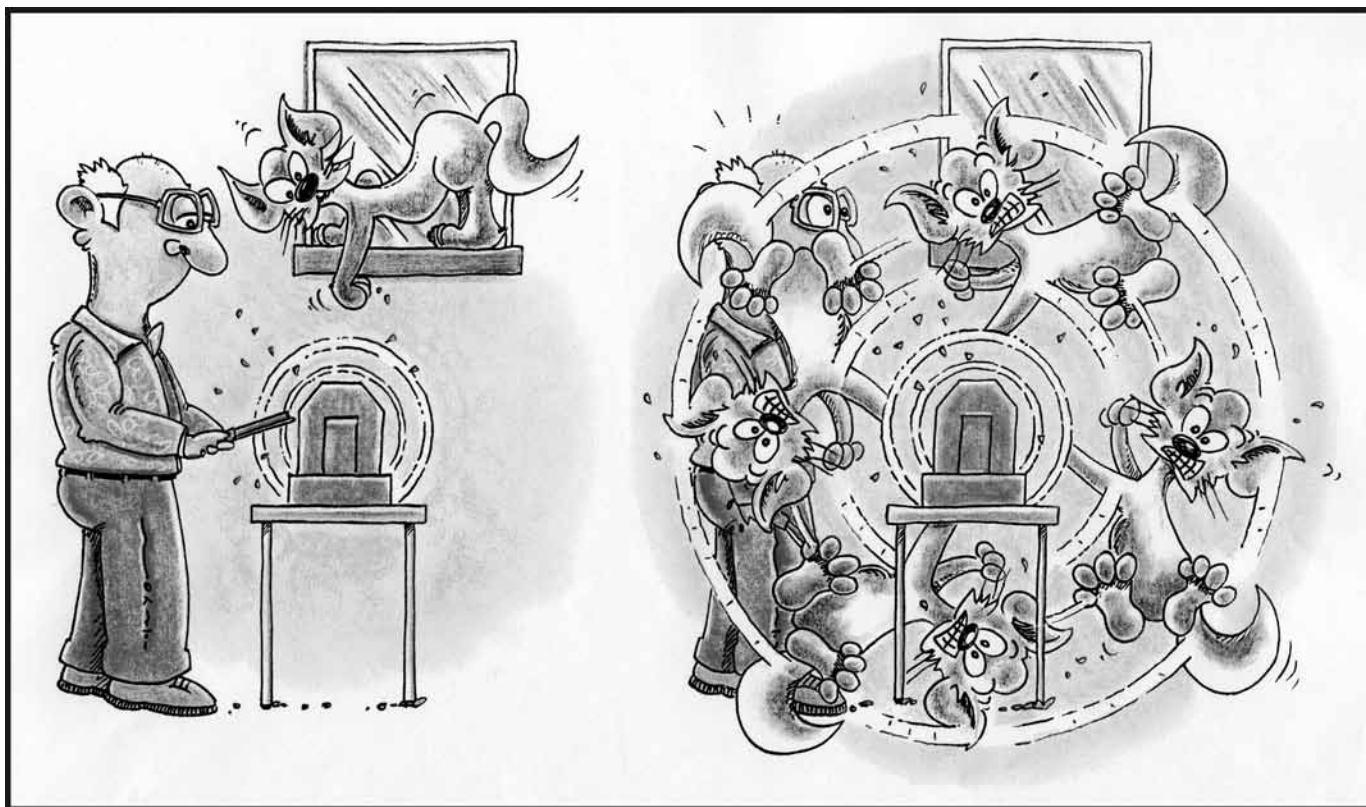
I really hope that this change meets with your approval. It will be very helpful to the Executive Committee, and to me, to have your feedback on this new departure. Criticism, of whatever variety, is always useful.

May I take this opportunity to apologise to our advertisers for the fact that they have not yet been coloured in. Time constraints between decision and publication meant there was not time to request the colour version, although I have it for some I thought it would be unfair not to publish all in colour. I will be in touch with you all shortly to rectify this for the June Issue, assuming that we continue with colour.

You will find some interesting articles in this issue on the training programmes that the Association is undertaking. This is an area where matters appear to be moving forward at a very positive rate, but we still welcome more applicants, particularly on the Youth Training side, so if you, or somebody you know, have an interest in participating please do not hesitate to get in touch with Peter Bradwick.

I seem to have used up my entire store of articles with this issue so can I please ask for a fresh influx. It would be especially nice to receive something from new contributors as well as those whose by-lines have become familiar. Content only needs to be loosely connected with woodturning, tales about visits to shows, club meetings that have caused amusement, anything that will be of interest to the kind of people woodturners are. Once again I refer you to page 25 for the contributor guidelines.

You know you're getting old when a four letter word for something pleasurable that two people can do in bed is R-E-A-D - Denis Norden



Demonstrator Training

An Update - Peter Bradwick

Following the success of the pilot training days at Avon and Bristol Woodturning Club at Portishead, (see page eight) and at the premises of Peter Childs in Essex, the final curriculum for the course of the Demonstrator Training Programme is now complete, and this will provide a standard format that will be delivered in the regions at local clubs on a national scale. Dates are yet to be fixed, but venues currently being organised include clubs in Cumbria, Daventry, Plymouth, and South Wales.

The day courses will have four delegates, and the aim of the course is to give woodturners the confidence to deliver demonstrations by improving their communication and presentation skills. Enquiries for future day courses, and feedback from previous days are being received regularly. I recently had a call from a club member who said that a fellow member who had been on a training day commented on how much his confidence and presentation had improved when giving a recent demonstration at their club.

The Demonstrators' Training Programme is a very exciting initiative that is not only a benefit to the participants of the courses, but it is also of great benefit to the club members who attend demonstrations by delegates that have received training. It is intended that the Training Programme will be held at venues organised by clubs throughout the country, so if you think that your club would be willing and able to hold a training day, please contact me at; e-mail - peterbradwick@btinternet.com or telephone 01633 873640.

A New Course

Mark Hancock has been asked by Warwickshire College to set up and run Woodturning Courses at its Leamington Spa site. The idea is to start with a beginners' course and then, after the basic skills are mastered, to introduce more courses where the focus is towards contemporary design, including introductions to off-lathe techniques to embellish work. The first course started in January 2009 with others following in May. More information can be found at the colleges' website: http://www.warkscol.ac.uk/news_releases/Woodturning.htm

Sound Advice

Adrian Dodd

In Issue 87, Kim Hitchcock in her item 'Turned onto Turning' suggests using electrolysis to clean rusted, etc. tools. Although I refurbish a lot of tools, for a charity, I have not tried electrolysis, but see no reason why it should not be effective. However, I recently read an article on the process which stated very strongly that **stainless steel should not be used** for the process in any circumstances, as it can contain any one of a number of seriously nasty materials e.g. the chemical element chromium, and these and their chemical compounds are left in the residues.

Seminar Scholarships

Don't forget that there are places available at the AWGB Seminar as part of the Members Development Programme. See page 17 of your members handbook for full details.

AWGB Demonstrator Programme

Many of us have been asked on occasions to provide demonstrations or to teach at our local clubs or other venues. Allowing our turning skills, that we have nurtured and honed in private, to be scrutinised by our peers, people who may have as much, if not more, time behind the lathe than ourselves, not to mention actually speaking in public, can be a daunting task.

In order for the craft to continue to progress it has been identified that new demonstrators of a high standard are needed. The demonstrators who are seasoned within this field are now coming to retirement and this, coupled with other issues, has resulted in there being a lack of competent demonstrators. Realising this, the AWGB has acted to answer the need and to promote this area of turning within Britain. A course providing structure and continuity across the field needs to be provided, giving the newly trained demonstrators confidence in the knowledge that the way in which they convey their information, while demonstrating the craft, is beneficial, structured and concise.

The AWGB has developed such a programme, enabling the needs of prospective demonstrators and clubs to be met and developed under qualified guidance. The course has been constructed and presented by Peter Bradwick who, as well as being a fully qualified college tutor, currently holds, within the AWGB, the position of Insurance and Safety Officer and Youth Training Officer and was able to deliver a carefully structured training day directed specifically towards the needs of woodturning.

Four candidates were chosen for the trial run of the programme, they were Mary Ashton from Bristol and Avon, Frans Brown from the Swindon area, John Montgomery from Plymouth and Mark Sanger from Dorset. The course was to be held at the Bristol and Avon Woodturning Club at Portishead.

On arriving the students were met by Derek Edwards, Chairman of the Bristol and Avon Club, and his helpers, Malcolm Renee and Martin Lawrence, together with Chris Eagles, Chairman of the AWGB, and Peter Bradwick the course tutor. The atmosphere was very friendly and all were made to feel very welcome and at ease.

Prior to attending the course each student had close contact with Peter Bradwick, either by phone or e-mail. Pre-course notes were received by each of them detailing the course structure and what was needed, prior to attending, in preparation for the day. Each student was to prepare a five minute talk on a subject of their choice and that subject should be one that they would be confident to talk about in front of others. The subject could be unrelated to woodturning and was designed to enable them to relax into the course and get used to talking with the

others who were present. This five minute talk would then be debriefed by both the other students and during a private consultation with Peter Bradwick, to assess how the talk was conveyed. The second part of the course was to give a demonstration at the lathe of a chosen project. The demonstration was to last no longer than twenty minutes. This would be debriefed in the same manner as the earlier talk.

The day started with a brief introduction by each of the four students, outlining their backgrounds and what it was they hoped they would achieve from the day. Peter Bradwick then gave a clear lecture on the basis of planning and preparing for a demonstration, and how best to convey the information in a concise and structured way. This was invaluable and gave each of the students the tools needed to understand how to speak and demonstrate in front of an audience. The course information was supplemented by Chris Eagles adding comments from the viewpoint of a professional turner.

This lecture was reinforced with a "PowerPoint" presentation clarifying the subjects covered. Finally, after the presentation, course notes were given to each student to take away with them. These covered the subjects discussed and could be used as an aide-memoire for future demonstrations.

Following this a coffee break was taken before the students gave their five minute talk. Mary Ashton pleaded to be allowed to go first in order to "get it over with" so that she could relax; undoubtedly everybody else felt much the same. So Mary started the session and gave an excellent talk on health and safety, with no apparent sign of nerves being noticed by any of the other students.

Following on after Mary, Mark Sanger spoke about the basic woodturning tools and their uses. The talk appeared to go well and seemed to be received well by all those present, although to this day he says he cannot recall what was said.

Frans Brown gave a very informative and knowledgeable talk on the Monkey Puzzle tree going right through the timeline of the tree.

John Montgomery finished the session with an in-depth talk on finishes and the way in which he uses them, John, by his own admission, stated that he also felt his nerves during the talk.

Each student had the option of using visual aids during the talks to convey the information of their chosen subject, an option which they all utilised. On reflection all of those present learnt a great deal from the different subjects covered and the way in which they were presented.

The effect that nerves can have on a person's ability to give a demonstration or talk was apparent to all.

This was why the course was invaluable. It gave all the students the opportunity to learn within a safe and structured environment. Each talk was debriefed as described earlier and discussions were held on how best to deliver the information. There is no doubt that what may seem a simple task can in fact be very difficult.

After the talks Peter Bradwick and Chris Eagles explained, again utilising a "PowerPoint" lecture how to prepare for the twenty minute demonstration that would be given after lunch.

Lunch itself was a relaxed affair sampling the delights of the local bakery and drinking several cups of tea that were kindly provided by the Bristol and Avon Club. The first part of the course was mused over time and again as everybody began to get into the swing of the day.



A hearty lunch and useful discussion

After lunch the students were anxiously awaiting their opportunity to demonstrate. It had been decided that the demonstrations would run in reverse order to the morning's talks. First up was John Montgomery who was very conscious of the twenty minute time constraint that had been set. John demonstrated how to turn and finish a small bowl using the equipment that he had brought with him. He finished comfortably within the twenty minutes.

Frans Brown followed on from the subject of his morning talk by giving a demonstration of how to make a vase from Monkey Puzzle wood. Frans delivered a very informative demonstration including lots of tips whilst showing the process of turning his vase. He discussed the tools he used and why he was using them.

Next up was Mark Sanger who demonstrated how he roughs out bowls ready for drying prior to finishing them at a later date. Again he went through the tools he used, suggested what thickness to leave the bowl wall to allow for movement and how he stored

them for final drying.

Mary Ashton rounded off the demonstrations by showing spindle turning techniques using the skew chisel. Mary's demonstration was very informative; of particular interest was her clarification of the theory of supported grain. Mary explained this with the help of a visual aid as well as giving a clear demonstration on the use of the skew chisel. She explained what was being carried out in a clear and concise way. This demonstration was very well done and was admired by all.

Each demonstration was debriefed in turn with Peter Bradwick, talking about what was learnt, how it could possibly be bettered if required, and a discussion with regards to the content of the course. Each student was then debriefed by their fellow students and the other people present. This was a valuable part of the day and gave everyone a chance to hear the thoughts of the others. Peter Bradwick then gave a summary of the day before sending the students out into the wide world of demonstrating.

Each student was asked to complete a self reflection diary of how they thought the day went, what they felt had been learnt, and what, if anything, could be done to improve the course. This was again invaluable for the progress of both the students and the course content and gave each one time again to reflect on what they had done during the first AWGB Demonstrators' Training Day.

All those who attended thought that the course was very well structured and a day well spent. It was very clear that a lot of hard work had gone into the development and delivery by Peter Bradwick and for that he is owed a great deal of thanks. Everybody learnt a great deal, about themselves and from those around them with the training certainly preparing everybody very well for demonstrating. The course also set a standard and structure by which demonstrations should be delivered and woodturning clubs and the craft in Britain can only benefit.

The students, Mary Ashton, Frans Brown, John Montgomery and Mark Sanger would like to thank the AWGB for organising the course, with special thanks to Peter Bradwick for all his hard work, to Chris Eagles for his input and to Derek Edwards, Malcolm Renee and Martin Lawrence for the use of the club facilities, which were excellent, and for their help and input on the day. They all would recommend this course to anyone wanting to learn about or to hone their demonstrating skills. After all we will all benefit in the end.

At the age of 20 we don't care what the world thinks of us; at 30 we worry about what it is thinking of us; at 40 we discover that it wasn't thinking of us at all.

Youth Training

Stuart Mortimer

The Young Turners' Training and Development Programme sponsored by the Association of Woodturners of Great Britain and the Worshipful Company of Turners, had a successful year during 2008 at four venues. These were the AWGB Kent Branch, Simon Hope and Tony Witham in Essex, Grateley in Hampshire at my (Stuart Mortimer) workshop and at the Crow Valley Woodturners in Cwmbran

The event in Grateley was held from 1st – 3rd August 2008 and followed the same format as the previous year with 10 students and 5 tutors.

On the Friday evening over a barbeque supper, students and their parents were introduced to the programme and their tutors. The sleeping accommodation was in a marquee under supervision. Following a hearty breakfast each morning it was all go on the 10 lathes with variations of high level tuition on each lathe. On the Saturday evening there was a barbeque for all with invited guests from the AWGB, the Worshipful Company and popular magazines. The enthusiasm of the whole group was a pleasure to witness. On Sunday afternoon certificates were presented to the students by Rob Lucas, Master of the Worshipful Company of Turners.



Master of the WCT, Rob Lucas, presents the youngest participant with her certificate

The weekend was a great success and Reg Hawthorne, one of the tutors and the AWGB representative, summed up the weekend, 'Ten young people again

with 5 new attendees, two of which had little turning experience. The standard they all attained was excellent, it was certainly rewarding for the tutors as well as the students. The two new turners showed an attitude that bodes well for the future. The weekend was fairly intensive with quick turnaround times between tutors and projects but they took it all in their stride. I had several days rest afterwards'



An amazing display of work

There is no doubt that the programme to date has had a profound effect on some of the young turners involved. It is with a great deal of satisfaction that some of these young people are taking part in other woodturning events, winning competitions and assisting with the programme once they have become of age and are no longer active participants. I am also gratified to report there are students who have demonstrated for the programme and at other turning events.

At the present time we have a group of highly motivated and committed young people who return year after year, this is great and we will continue to help and monitor their progress once they have reached the age limit. It is hoped that we may be able to extend the programme to a venue in Scotland; this is something being looked into for consideration at present.

In order to maintain a steady progression and continuance of the programme, it is paramount that we maintain a steady recruitment of young

people who are prepared to take advantage of the generosity of sponsors, to become involved or even committed to woodturning. It is with this in mind that I ask woodturning groups and clubs to help identify candidates in their area. This programme has obvious and long term advantages for young turners who are interested in the craft.

We are continually looking for young people interested in turning, our aim is to help them in any way we can, most woodturning clubs will have young members or know of possible young needy candidates. I am also aware that many woodturning groups have their own methods of introducing young people to the craft, however I feel that exposure to other procedures, ideas and techniques is good for development. I appreciate that all woodturning groups are not affiliated to the AWGB, have links with WCT or the Register of Professional Turners, this is no bar for the introduction of young turners to the programme.

On behalf of the students and tutors I wish to express our sincere thanks to the Association of Woodturners of Great Britain and the Worshipful Company of Turners and all our sponsors for their continued support in this very worthwhile programme.

We need new young turners, I appeal to turning groups to seek them out and make them aware of the programme, successful applicants will receive a year's free subscription membership to the AWGB, this covers insurance and free introductory assessment and tuition. An enrolment payment of £10 is the only cost as a commitment fee; this is passed on to the venue where the student attends.



A happy band of woodies

The date for the next week-end at Grateley will be during August 2009. For details and application forms please contact either of the following.

1. Peter Bradwick, AWGB Training Officer. 01633-873640 e-mail peterbradwick@btinternet.com
2. Stuart Mortimer on 01264- 889016 or e-mail stuart@stuartmortimer.com

It's a good idea to obey all the rules when you're young just so you'll have the strength to break them when you get old. - Mark Twain

VIII ENCONTRO OF WOODTURNERS IN GALICIA (SPAIN)

The As Pontes Association of Friends of Wood is fortunate that for the past eight years the Encounters of Woodturners in Galicia has been held in their Province. In fact it was through these Encounters that our Association was formed. There not being a sufficient number of pure woodturners it was decided that our club also would embrace woodcarvers. Most, if not all of our members, participated in this Encounter which our Secretary now reports.

Since 2001, in the municipality of Xermade there has been an uninterrupted celebration of the Encontro de Torneiros de Galicia (Convention of Woodturners of Galicia). This project was first organised by the Galician Association of Artisans with the aim of promoting and developing the craft of woodturning. Woodturning is an old craft with a remarkable tradition especially in the north of the Iberian peninsular, but since the beginning of the 20th century it had perceptively declined until it had practically disappeared. Only in Asturias and in some of the region of Galicia have there remained a few craftsmen who have devoted themselves professionally to turned pieces for domestic use, and this economic activity was almost non-existent in the rest of Spain.



**Boxes by Benoit Averly
(catch him at the AWGB Seminar)**

Although in the Anglo-Saxon countries products from this craft moved towards ornamental and artistic objects, in Spain this did not happen until recently. I believe that the Encontros de Torneiros has made a great contribution to this recovery. There are now many people who, in spite of this decline, remember the craft and feel attracted by woodturning.

Participation increases every year in these Encontros at which new techniques and new ideas are demonstrated that allow both professionals and hobbyists to open so many new possibilities in creative turning. Every year we have relied on the participation of professional turners of recognized international prestige, principally from France, United

Kingdom, Portugal and Spain who have made all of their experience and methods available to the participants. Through these years we have seen demonstrations from Alain Mailland, Christian Delhon, Jean Marot, Jean Lois Fayole, Colin Simpson, Idalio Costa and Manuel Castro.



Manuel Castro using a home made hook tool

The organization and funding of the meetings since 2007 has changed to the Galician Foundation Centre for the Crafts and Design, to whom we are grateful for their efforts and support, without which it would have been very difficult to reach the high degree of participation in the VIII Encontros.

In September of last year the eighth convention was celebrated throughout four days, more than 100 participants took part and it was visited by a great many members of the public, approximately two thousand visitors. This year there were demonstrations by Christophe Nancey showing the technique of metal fused on wood, Pascal Oudet with his sphere-boxes, Benoit Averly doing small textured boxes and Manuel Castro using the llerga (a hook tool traditional in the northwest of the Iberian Peninsula)

Also there were two lectures - one by Dr. Alfonso Arrieta that discussed the health hazards and diseases of the turner; and the other one on structure of wood by Gonzalo Piñeiro, technician of the Centre for Research and Services of the Government of Galicia.

The demonstrations for the participants only were on the 18th and 19th September and it was open to the

public in general on the 20th and 21st. During the last two days a joint project was created, consisting of a base with three cones, each formed of 10 segments, in which more than 20 turners took part, each of whom left their personal touch in the work reflecting the spirit of collaboration of the Encontros.

This year we had the participation of three companies supplying tools and materials for turners, Tornofusta from Mallorca, Comercial Pazos of Madrid and Anticsa in Galicia.

Also as a part of the exhibition of pieces by the participants there was the Itinerant Exhibition 2007 of present Art and Tradition that resulted from the selection of works in 2007 and which had been seen in different places in Galicia throughout the past year. Equally this year we are collecting and selecting for the second Itinerant Exhibition 2008 with a greater number of pieces since the participation was fortunately high.

During the latter years the collaboration of other national associations such as AFTAB and AWGB has been very important as it has allowed connections between turners of different countries. Members of the Spanish Forum of Turned Wood (Foro de Madera Torneada) have also helped to spread the craft of Woodturning throughout Spain with international connections.

It is my desire that in the next years the Woodturner's Encontros will continue to rely on the support of those who until now have made this project possible that just eight years ago was initiated with some nine participants by Vicente Ledo, the founder and coordinator of the meetings.

Fernando Vérez,
Secretary of APADAM and Coordinator of the Encontros
(Translated from Spanish by Ron Wicks)



Galician baggies



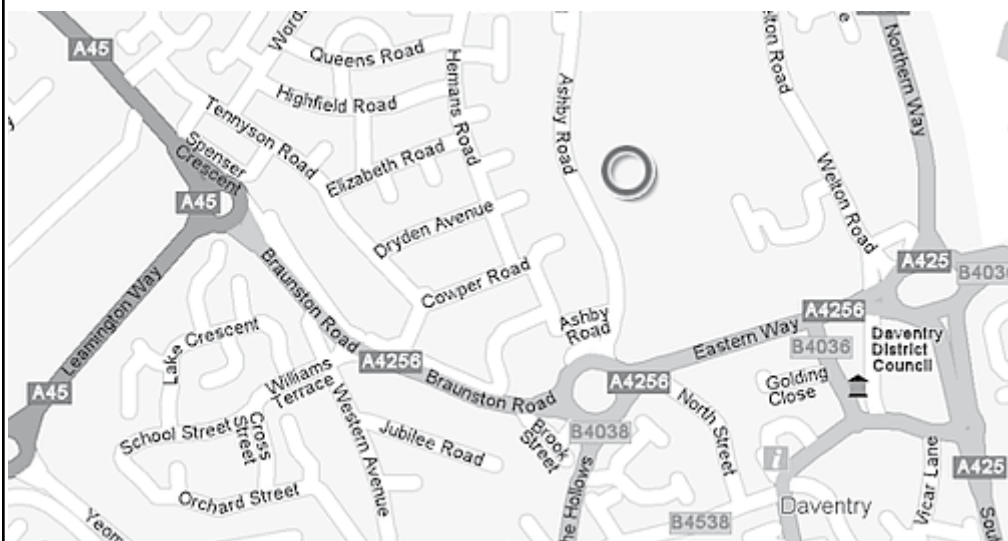
The Association of Woodturners of Great Britain

Annual General Meeting
Daventry Community Centre, Ashby Road, Daventry, NN11 0QE
Sunday April 5th 2009 at 2.00pm prompt

AGENDA

- 1 Apologies for absence
- 2 Minutes of the last AGM held at Daventry Community Centre, Ashby Road, Daventry on Sunday April 6th 2008
- 3 Honorary Chairman's report
- 4 Honorary Treasurer's report and subscription recommendation for 2010
- 5 Election of Officers
- 6 Election of Executive Committee members
- 7 Election of Regional Representatives to the Executive Committee
- 8 Discussion

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



These resources are suggested for more detailed directions to the venue

www.streetmap.co.uk
www.theaa.com
www.rac.co.uk

In the Mould

John Tuck

About 20 years ago I was asked by Paul Miller, of Langham Glass, here in Norfolk, if I would help out by making a mould for a wineglass. This I did, with moderate success, and have continued with their mould making ever since.

Making wooden moulds into which glass is to be blown at around 1000 degrees is a very exciting process! I find I still can't wait to see the blown article appear from the mould! I always find it exhilarating to go back later, and see perhaps a hundred, or maybe even a thousand pieces, all from my mould!



Fine turning the inside

The question which is almost invariably asked is "why doesn't the mould burn away?" The answer is that the wood, (ideally Apple or Pear, although most fine grained woods such as Maple, American Poplar, Sycamore etc work well) is boiled first for a few hours and allowed to cool in the water. This drives out the air and water in the wood, so when it cools it sucks back the water and becomes saturated. The moulds are stored in water, so that when the hot glass hits the surface, a jacket of steam is formed, meaning that the glass is not really touching the wood. In practice, the wood carbonizes at the surface, and does simply wear away eventually, but surprisingly may last for up to a couple of thousand blowings. A recent mould for a decanter to be exported to Cuba to be filled with a Vintage rum produced 1000, and is still producing for a second order of 300!! (I'm told that the decanters, in a red velvet-lined casket, sell for \$1800, as collectors' items).

The accompanying pictures show the stages of making a mould for an exterior lantern glass. A replacement was unobtainable, so Paul was asked to make a one-off. I had felled a maple tree in the garden last winter, and the wood from it proved to be absolutely ideal for the job still wet, very fine grained, knot free, and nice to work.



Ready to be drilled and screwed

As the lantern was 'bucket shaped' the mould could be in one piece, as the finished article can be lifted straight out of the mould. Had it been in any way globular, the mould would have to be split, and hinged, so that it could be opened for the insertion of the molten glass, and for removing it when blown.

The pictures show that, for practical reasons, it is made from three discs of 4" thick wood, screwed together using spigot and recess. Turning 10" deep into the mould is rather tricky, so doing it 4" at a time makes things much simpler, although one does have to be careful to get the pieces to come together accurately, as any small joint line will be faithfully reproduced on the glass.

Several holes need to be drilled through the mould to allow steam to escape. Obviously they need to point downwards, or the blower would get a face full of steam!

The pictures show what happens during blowing. The smoke is happening because this is more or less a "one off", so the mould does not have to be preserved for more than a few blowings.



Ready for blowing



Master blower John prepares the 'gather'



Success



Reheating the glass preparatory to the 'blow'



It ain't 'arf 'ot mum!



After the blank comes out of the mould it is "cracked off" and is put into the kiln to anneal. When cooled it is sent to Andrew, who uses his machinery and expertise to cut off the top and bottom, and grind the edges.

The lantern glass, when finished, was successful, and fitted the bracket perfectly, much to everyone's satisfaction!

Langham Glass has recently moved to the industrial estate on the old American airbase (RAF Sculthorpe), where Paul Miller and his Staff welcome visitors all year. They can be found on the internet at www.langhamglass.co.uk, or on the 'phone, 01485 529111, their postcode is NR21 7RL for those looking to find directions on the Internet. It is a well known local tourist attraction, and well worth a visit, they are off the A148 between King's Lynn and Fakenham, well 'brown signed'

Recycled Oak

Jeff Greenway RPT

I was recently offered a number of small pieces of oak which were originally part of the old lock gates at Gloucester Docks. I contacted the surveyor working at the docks in order to establish a little more information about the gates. He told me that the lock gates had been in use for approximately forty years before being replaced. The oak most probably came from the Forest of Dean although he could not establish this. Most of the pieces were almost black as a result of being submerged in water for such a long time.



As the sections were small I was very much restricted in what I could turn, in the end I decided to turn items of jewellery and pens.

I found the wood quite brittle to turn and it required well honed tools to prevent any break out. I was however, able to achieve a good finish using sanding sealer and friction polish.

Each item turned was accompanied with an explanation giving the history of the material used.



Classic Forms – Stuart Dyas

reviewed by Lionel Pringle

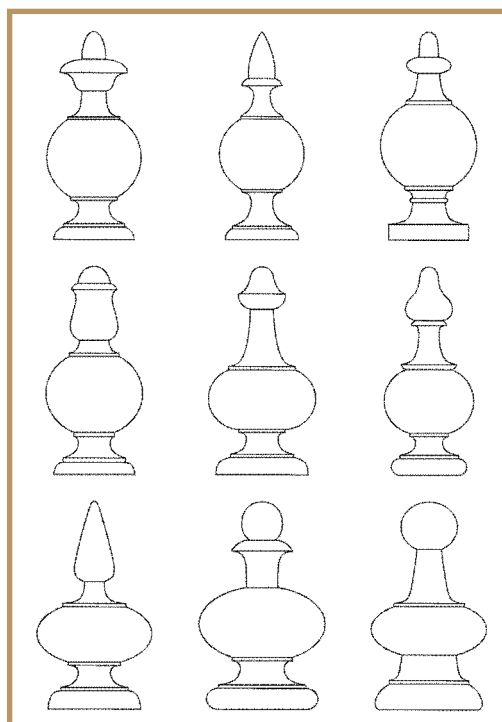
The first demonstration of woodturning that I ever attended was given by Phil Reardon, way back in the late 1980's. Part of his discourse, which has always stuck in my mind, was related to the subject of shape and form. I was reminded of this recently by the arrival of an interesting new publication from Stobart Davies Ltd.

Classic Forms by Stuart E Dyas is the culmination of fifteen years of research into round forms and essentially confirms what Phil Reardon had to say all those years ago. There is no such thing as a new shape, simply variations on a theme, and boy are there some variations in this book, finials alone count for some hundred or more, whilst there are twenty-nine different designs of stair rails.

If you have ever wondered what all those experts on TV are talking about when they mention Corinthian and Ionic capitals then this is the book to answer those questions. Never again need you be stumped for a suitable shape to embellish your latest table-lamp, candle-stick or hollow form.

Every conceivable shape is contained within its covers and I have absolutely no doubt that any number of readers could come up with something that is not there. At £24.95 it is not inexpensive but for anybody that has ever struggled trying to find the ideal shape for something they want to produce they really need go no further, this book would be a useful addition to anybody's woodturning library.

ISBN: 978-0-85442-190-9



A selection of ball finials from the book

AWGB International Seminar

Lionel Pringle

I make no apology whatsoever for continuing to bang on about the 12th International Seminar at Loughborough University from August 7th – 9th. Unless you have had your head buried in a bucket full of shavings for the last six months, you will know all there is to know about the top level line up of presenters, so I am not going to repeat that information here.

What I would like to draw your attention to is the three awards that are made to delegates who are good enough to participate in the Instant Gallery. The awards in question are the Tony Boase Award for the best piece of work in the gallery, the Geoff Cox Award for the best piece of work by a junior member and the Phil Reardon Award for a piece of work with a humorous leaning.

The Tony Boase Award, presented in memory of a talented photographer and woodturner, and great friend of the Association, is given for what the judges consider to be the best executed and most innovative piece in the gallery. This competition is not open to presenters and committee members.

The Geoff Cox Award, in memory of a generous member of the AWGB who bequeathed the contents of his workshop to the Association, is given to the best piece of work entered into the gallery by a member who is under the age of eighteen.



Stuart King receiving the Phil Reardon Award from Sue Reardon in 2007

The Phil Reardon Award is given to the maker of a piece of work which epitomises the light heartedness and fun that Phil Reardon brought to woodturning. The rules for this competition are very simple and are as follows: *"The piece to be constructed from mainly turned elements creating an attractive piece incorporating the sense of fun that was Phil's approach to turning."*

The last two awards are specific categories within the Instant Gallery whilst the first covers the gallery

as a whole. However in order to have a chance of winning any of them you need to be there and to have entered your work into the gallery, you can only do this as a delegate. Consequently if you have not booked your place you need to do so pdq., if you have mislaid your entry form you can download a copy from the AWGB website or by application to any of the Executive Committee members.



Stuart King's winning entry in 2007



Winner of the 2007 Geoff Cox Award by Richard Bicheno

Forget all about the doom and gloom of the financial world, come to Loughborough and immerse yourself in what you enjoy most, three days of almost unalleviated woodturning and socialising with likeminded folk. **What could be better?**

Turn an egg

Reg Hawthorne

Turning wooden eggs is something everyone tries at some time; it is a great woodturning exercise for tool control and produces a pleasing shape with a constant curve. A bowl of turned eggs of different timbers makes an attractive decorative object.

A step forward is to make the egg something other than a solid wooden object. This can be done in its simplest form by dividing the egg in half, hollowing out the centres and re-assembling with a simple push fit, essentially a box.

A further enhancement is to cut threads and screw both halves together (a course with John Berkley would probably help this process).

Another alternative is to hinge the two halves, suitable small hinges can be found in shops supplying dolls house fittings. I have used all the above methods although I missed out on the course and have now settled on the hinge method.

If you go along this route, which has been trodden by others in the past, Carl Fabergé is a notable example, you will want to enhance your egg. This can be done by decorating the outside and if you are following in Fabergé's footsteps you will need a surprise inside. The surprise opens a whole new world of possibilities, for example it could be more eggs, creating an egg version of a Russian Doll.

I started on these eggs after the Worshipful Company of Turners organised a 'turn an egg' competition in honour of Theo Fabergé. This led me to think that the egg should be along Fabergé lines, enamelled on the outside and with something inside. The photograph below shows that first egg



The egg is 'enamelled' using cloisonné techniques with gold plated wire laid on to the wood and secured with superglue and the cloisonné back-filled with coloured epoxy resin to simulate enamel. This is a time consuming process as the resin has a tendency to run and so only a small area can be completed at one time. The surprise is a bowl of fruit which lifts out. In this case the egg is threaded.



The second egg illustrated is made of Boxwood, again threaded, and the outside decorated with the simulated enamel. The surprise is a small push fit box which is also enamelled.



The above photograph shows work in progress with the marking out visible and the gold plated wire being applied.

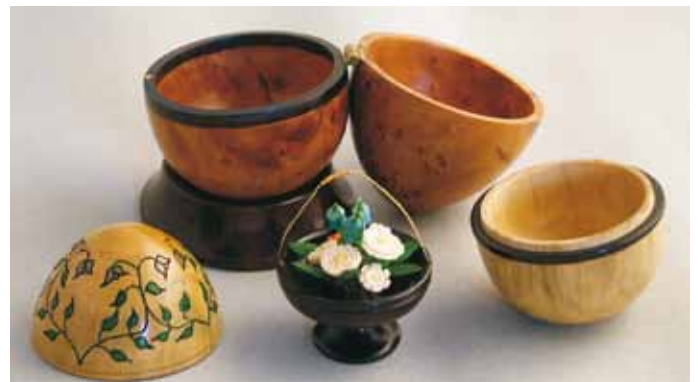




The next egg is again in Boxwood with cloisonné decoration. The decoration in this case is based on an actual Fabergé egg called the 'Pine Cone egg'. The egg is threaded and the surprise is again a bowl of fruit, although in this case it is far more complicated as it contains a bunch of grapes. This egg has been confiscated by my wife.



Next is a three part egg in Thuya Burr, inside is an engraved Boxwood egg and inside that is a bowl of flowers turned from alternative ivory and alternative coral. The decoration on the Boxwood is engraved using a dental drill.



Pink ivory is used in the final egg, on an ornamental turned stand with a Blackwood box inside, also with ornamental turned decoration.



The fourth egg I call my 'wood turners egg' as the surprise is a small brass lathe. This egg is in Burr Elm with 'enamelled' decoration and is a push fit construction. In this case the egg sits on a Blackwood stand which is also 'enamelled'. This opens up another avenue for the turner; how to display the egg?

The next in the series is made in African Blackwood and hinged, held closed by a small magnet. By the time I made this egg I had entered into the realms of ornamental turning, so the outside of the egg has a simple band of basket weave. The surprise is a threaded box made from alternative ivory with a Blackwood crown finial. The egg stands on a simple base with an ornamental scalloped edge.

I hope the above selection will encourage you to try something new as the possibilities are endless; for instance the egg under construction at the moment has a small kaleidoscope inside.

Even if you're on the right track, you'll get run over if you just sit there

Tuition with Tony Wilson

Pat Crowley

Introduction

I contracted Polio at the age of 16 months back in 1950 as a result of which I did not walk until I was 5 years old. It affected my left leg and back leaving a permanent weakness. Between the ages of 9 and 16 I had a whole host of operations that improved my condition as far as the medics were able. At this point I was told "get on with your life, there is nothing further we can do for you". I would have loved to have gone and worked with my uncle who had a small wood yard but the reality was that physically it would have been too demanding. So I set about getting an education and earning my living by the power of my brain rather than my brawn. I worked in electronics and software development and found time to study for an OU degree during the eighties. During this period two of our three kids were born. Having finished my degree I vowed to never put myself through such an ordeal again. Doing an OU degree is fine but the study at night and weekends along with a mentally demanding job and a young family is not for the faint hearted. With my degree in the bag I looked around for a hobby that would be absorbing but would be a total diversion from my work. I did not have to look far as woodworking was never far from my mind. I signed up with the local college of further Education and for a few weeks I found myself, along with the rest, using the hand tools to create all the standard joints. I asked to be shown how to use one of the lathes in the corner and the rest is history. Within weeks I had purchased my own lathe which was a Tyme Avon. I developed some skills but progress was slow. Gradual progress was made over the next two years until I was ready for my next challenge which was to start my own business in computer training. Anyone who has started a business from scratch knows there are not enough hours in the day to promote and execute the work involved. As you can guess, for the next fifteen years woodturning had to be put on the back burner. The occasional hour snatched here and there was a reminder of what I was missing but it was not enough to improve my skills.

Things changed in 2001 when my Polio started to give me new weakness to the extent that I had to limit my activities and work from home. By 2005 I had to semi retire and again my mind returned to woodturning. I found that standing at the lathe was tiring to the extent that after 30 minutes I did not enjoy it anymore. I decided to change my little workshop so that I could operate the lathe from a mechanics seat obtained from Aldi. The lathe was put on a low stand, as were the pillar drill, band saw and grinder. I now had more time to practice and get more enjoyment from woodturning. It is very pleasant to spend a couple of hours turning without it tiring me out. I realised that turning from a seated position is very different and many skills have to be learned.



A view of my workshop

Around this time I noticed that the AWGB awarded grants so I decided to apply with a view to having tuition with Tony Wilson, the well known professional turner, who works from a wheel chair. A few months later I received a letter confirming that the grant had been approved. It was sufficient for Tony to come and give me two days tuition in my own workshop. Having spoken to Tony it soon became apparent that my 10' x 6' workshop was not large enough to accommodate my equipment, Tony plus wheelchair and myself. Tony has got a large workshop with a number of lathes at the back of his house at Thorne. One of the lathes was suitable for me to bring my seat and sit comfortably. The other bonus was that as I was funding the travel, the grant would extend to three days instead of the original two. A date was agreed for the first day with about a month between dates so that I could practice in between. My only other guidance to Tony was that I did not want colouring, threading or texturing but other than that I wanted to improve my skill in general.

Day1

I started out bright and early to face the A1 north to Doncaster and then onto Thorne. Greeted by Tony and Elaine on my arrival I was immediately put at ease. Elaine transferred my kit from the car to the workshop. With a drink in my hand Tony went through the Health and Safety issues with me. I had brought my tools, grinder and grinding jigs with me. Tony went through and commented on my sharpening of the various tools. Roughing out gouge was fine as were the spindle gouges but not the bowl gouge. In Tony's words it was "unsafe to use due to the profile". This he corrected while he gave me a lesson on sharpening without a jig. For those of you who have tried this you will know what I mean, not easy, it would be very easy to hate the professional turner who makes it look so simple. He also demonstrated his method of sharpening skew chisels, two MDF disks with three grades of self adhesive sanding paper plus honing leather on the fourth side, which he mounted in turn on screw chuck with great speed, a very cheap but effective solution.

I also took along a couple of my turned items to give Tony an idea of my current level of skills. We soon got stuck into the first project - a couscous bowl. There is a plentiful supply of wood on the rack which runs down one side of the workshop. Tony selected two bowl blanks which were soon mounted onto two of the lathes; all wood is supplied as part of the course. Tony demonstrated the techniques required in steps and then it was my turn to copy what he had done. Along the way he had various suggestions that would improve my work. The most fundamental was regarding where I sat while creating the outside profile of the bowl. My normal course of action would be to turn the headstock towards me and sit facing the base of the bowl. Tony suggested that I move myself to look down the diameter of the bowl so that I could best view the profile being produced. It means using a pull cut which needs to be practised, but by looking at the horizon and not the tool, a much better result is obtained. Elaine arrives with a tray of beautiful food and drinks which was very welcome. After a short break we were back to the lathes to finish the bowl and create the foot. Before we finished we sat and made notes of the important points covered during the day. Homework was set, another couscous bowl, and I was on my way home - tired but fulfilled.

Day2

Tony reviewed my homework, I had sanded and finished the bowl from day one and made two others, without sanding or finishing, consolidating what I had learned. I had used spalted sycamore, my tutor was pleased with the crispness and the tool work. We turned a tall stemmed natural edge goblet with captive ring in the morning and Grecian vase in the afternoon, followed by a demo of copy-turning chair legs. Many tips and tricks were passed on by Tony in the course of the day. The day ended as a review of the day and note taking.



My off centre bowl

Day 3

Tony asked had I anything in mind that I would like to try. Tongue in cheek I said off centre turning, within seconds Tony was at the blackboard drawing an off centre bowl with built in foot. Two blanks were selected from the rack and we were on our way. For me this was new territory, I was very much out of my comfort zone. In the afternoon we turned an off

centre bowl within a bowl. Two great projects that really tested me and I look forward to practicing at home. It was with great sadness that I said goodbye to my hosts and headed back down the A1.

Conclusion

I would like to say a huge thank you to the AWGB for awarding me this grant. I would also like to thank Tony and Elaine for being so warm and welcoming, nothing was a problem. I have learned plenty, enjoyed the course and look forward to practising my new skills.

REMINDER

SUBSCRIPTIONS FOR 2009 ARE NOW OVERDUE

***This will be your last issue of
Revolutions if you fail to renew.
Send your renewal form to the
membership Secretary
today***

ARE YOUR DETAILS CORRECT?

***The Association's Data Manager
is striving to ensure that the
details of Affiliated Branches,
Associated Clubs and members
offering their skills are up to
date.***

***Please have a look at the
Branches - Associates - Tuition
Demonstrations - Commissions
pages on the website and
advise Brian Partridge if there
are any inaccuracies***

Whiskey Flask

Andrew Hall

This project came about as a result of a leaving do at work. Mike, one of the auditors was due to retire and we wanted an unusual gift. He is a bit of an expert when it comes to whiskey and some years ago I had seen an article by Chris Child on a whiskey flask. I decided to make the gift and do an article for Revolutions at the same time.

The flask was to be made of oak, photo1 shows the basic shape as a template on a piece of oak 150mm wide, 200mm long and 50 mm thick. The oak is squared up on the band saw, photo2. Photo 3 shows the workshop cat Billy giving the seal of approval after gluing softwood on both edges of the oak to allow for chucking, photo 4. The oak needs to be dry to work with and my preferred moisture content is 10%-12%, photo 5.

To drive the timber I use the Steb drive and a Steb revolving tail centre and find them a very secure hold when working the material. But I always do the kiss test to make certain they are parallel. photo 6. Position the blank between centres with the main body of the flask at the drive end of the lathe, photo 7.

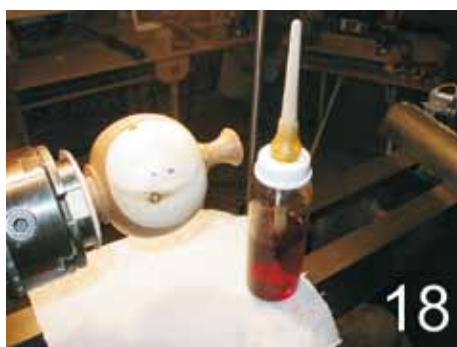
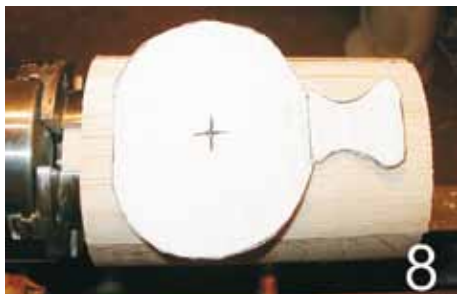
After turning the square to a cylinder I turn a chucking point spigot using a 1/8" parting tool. I place the template on the material and mark all the datum lines on the flask, photos 8 and 9. I turn the curve in the base, photo 10, and then square the top of the flask off using a 3/8" swept back grind bowl gouge, photo 11. I then turn the neck and the remainder of the curve in the top of the flask, photos 12 and 13. Turn a cove in the flask spout, photo 14 and then drill the flask to within 5mm of the depth of the vessel. I use a hand drill to complete this task, photos 15 and 16. I part the bottom of the flask and recheck the centre for the flask to be remounted on the side photo 17. I then sand and finish the flask and part off ready for remounting sideways on, photos 18 to 22.

With the flask held sideways between centres a spigot is turned in the sacrificial softwood, photos 23 to 25. With the flask mounted in the chuck, I remove the sacrificial softwood on the face side, using a 3/8" swept back grind bowl gouge. I then mark with dividers the diameter of the bung to be fitted in the front of the flask, photo 26 and 27. The oak is hollowed out to a depth of 40mm, this allows approximately the volume of two drams of whiskey to be contained in the flask. I hollow out the flask using a 3/8" parting/beading tool, photo 28. Reverse the flask and hold the oak with the jaws in the recess, photo 29 and remove the sacrificial softwood chucking spigot, photo 30.

I then turn the oak for the bung for the side of the flask, photo 31. I turn it with side grain orientated in the position of the flask grain and decorate with a series of small beads. The next process is to make the stopper using oak and a piece of wine bottle cork, photo 32. Inlay the cork into the stopper using a small parting tool and glue the cork in place prior to shaping, creating a tight fit in the neck of the flask, photos 33 to 35.

I finished by turning the oak part of the stopper to the shape of an acorn using a swept back spindle. Photo 36 shows the completed whiskey flask and photos 37 and 38 show the gift which included a turned oak schooner for Mike to enjoy his favourite single malt.







The Art of Turned Bowls – Richard Raffan

reviewed by Martin Whitby

This book, published in 2008, allows Raffan to revisit territory he first claimed in 1987, through the same publisher. My well-thumbed copy of the earlier book on bowls allows checking the first question that must

arise, namely 'what is new?' The answer is 'plenty'.

Over the twenty-one years since his first bowl book there have been considerable developments in the kit available to turners, and the expansion of turning has led to improvements in the design and execution of work produced. Raffan rises well to the challenge of describing the scene, drawing on the work of more than twenty other turners who are

listed at the beginning of the book. The other striking improvement is in the quality of the copious number of visual examples he is able to draw upon. These are virtually all illustrated in colour compared with black and white illustrations in the earlier book, which presented a similar number of illustrations. The 200 recent illustrations here are of much improved visual quality. The form of bowls is a recurring theme and the photos are augmented by clear line drawings where necessary.

The book begins with a useful treatment of the collection and preparation of wood for the lathe, from the tree to bowl blanks, and then moves to the longest single chapter, on the central subject of bowl form. This is the key theme in bowl making and one where mistakes are too easily made: for me this is the premier chapter. Walls, rims and bases are then given a chapter each. There then follows a brief treatment of green-turned bowls which usefully reveals some of the snags, as well as the opportunities, of this type of work.

The text concludes with useful chapters on surface decoration and decorative reshaping: two ways of considerably enhancing the look of bowls after form has been determined. These two substantive chapters offer excellent advice which will lead to high quality results, with sensitive designs.

This book rises well to the challenge of presenting technical material to a wide readership of turners at all stages of development. It presents the subject clearly and illustrates well the possible range of the turners' output. It is clearly written and is a pleasure to read. I recommend it without reservation.

ISBN 978-1-56158-954-8

Advice for Contributors

Lionel Pringle (your editor)

Whilst I am always grateful to receive material for inclusion in the newsletter, there are a few rules that I would like those contributors to observe, they are not at all difficult to understand or to comply with. Working to these guidelines will make my life much easier and I shall be eternally grateful to those who can manage to follow them.

Text

The text of any article should be supplied in either Microsoft Word, Microsoft Works or Open Office. Text should not have photographs embedded in it, doing this means I have to remove them and invariably chase the author for the original photos. If you should wish to supply an additional file, with embedded photos, for my guidance then that is fine. I would also ask you to check that your text editor (Word etc) is using the English (UK) dictionary and not the English

(USA) version, I am amazed how often this crops up.

Photographs

I think that the majority of folks are now using digital cameras and this is my favoured format for receiving photographs, although I can deal with negatives and slides if necessary, but it all takes additional time. Photographs should be sent to me in the form that you download them from the camera, completely unadulterated. **Please do not attempt to reduce their size.** If you are sending more than one or two photos it is probably best to put them on a CD rather than attempting to e-mail them. Also, please do not annotate the photographs themselves, as I will invariably crop the pictures and by the time I have finished manipulating them the notes may be unreadable anyway.

Payment

Members who contribute any form of informative article, that is not news or information about upcoming events, will receive payment of £50 per page for their efforts. This is always paid out during the month of publication.

What's going On Here?



When I received the photographs taken at the demonstrator trianing day at Portishead there was this one tagged on at the end. The punch line that had been added by Chris Eagles was:

"On a cold morning it's....."

Stair Spindles

Jeff Greenway RPT

I recently received an order for 150 stair spindles from a local builder. I was curious to know why he was not purchasing manufactured spindles. He explained that his company was renovating an old manor and individually turned spindles would be more authentic. We agreed a price, and that he would supply the material. Two days later I took delivery of the first

batch of blanks and began the turning.

The timber supplied was Tulipwood. Having worked with this wood before I was aware it could generate a great deal of dust so I took the precaution of ordering two replacement filters for my "powercap", this proved to be a good decision. The completed spindles when fitted were to be painted and so I was only required to give a sanded finish, this helped to reduce the production time.

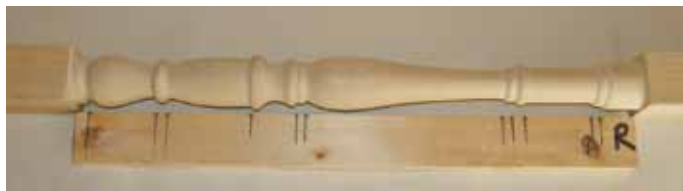
When turning a batch of items such as stair spindles I like to have a sample of the item to be turned set up in front of the lathe. To achieve this I made a cradle to hold a completed spindle in position. I set a number of callipers on all the high points of the spindle and I colour coded these to prevent any possible mistakes.

Turning operation

- (1) Set out from the tailstock end using a gauge and marking rod.
- (2) Cut the two pummels.
- (3) Reduce the section between the pummels to the widest point.
- (4) Work up from the tailstock end using the marking rod to set out the main points.
- (5) Commence turning the profile completing each section individually.



Cradle with pattern set up



Setting out rod



First batch ready to go

WANTED

***A STEADY CONTRIBUTION OF
ARTICLES,
OR ANYTHING ELSE YOU
THINK MIGHT ENTERTAIN
YOUR FELLOW MEMBERS***

***Contact the editor if you have
an idea you might wish to
discuss***

Answers to the Crossword

Across

- | | |
|----|--------------|
| 1 | Julie Heryet |
| 6 | RE |
| 8 | Glue |
| 9 | GB |
| 10 | Wren |
| 12 | Ash |
| 13 | Eel |
| 14 | Ann |
| 16 | Steel |
| 18 | Up |
| 19 | Sing |
| 20 | Ewe |
| 21 | Hot |
| 22 | IT |
| 23 | Hod |
| 28 | Revolutions |

Down

- | | |
|----|---------------|
| 1 | Juglans Nigra |
| 2 | Ikea |
| 3 | High Speed |
| 4 | Yew |
| 5 | Tree |
| 7 | Enlighten |
| 11 | Relish |
| 15 | None |
| 17 | Edge |
| 24 | Oil |
| 25 | Poor |
| 26 | Eve |
| 27 | ATC |
| 29 | St |

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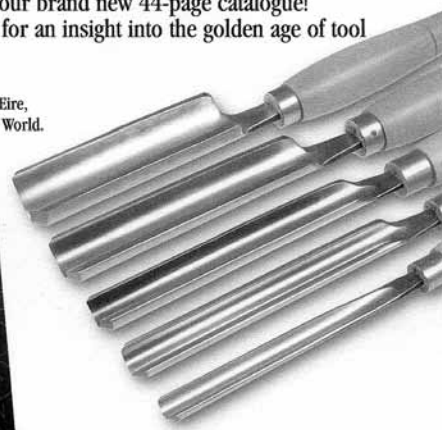
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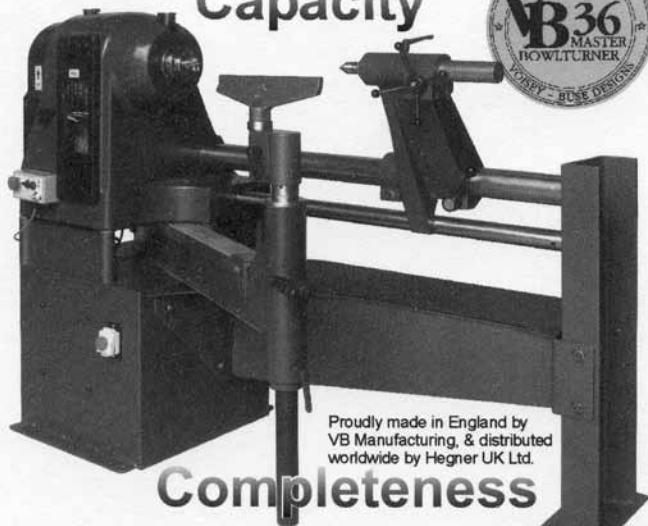
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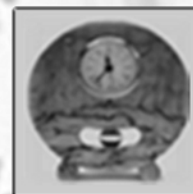
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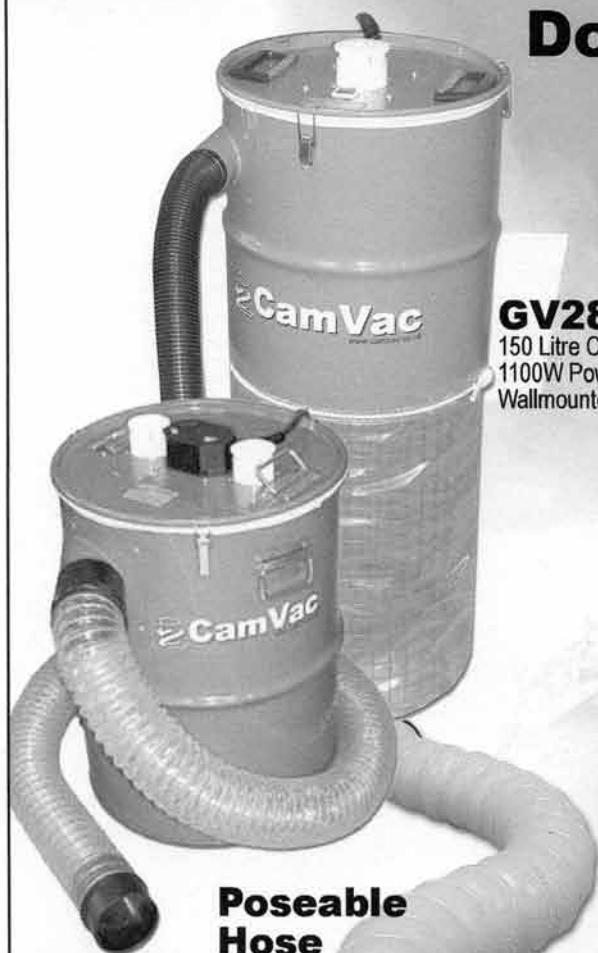
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