



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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Tony Witham 1943 - 2009

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Chairman's Notes

Since writing this report the Association has lost one of its most stalwart supporters with the passing of Tony Witham. His enthusiasm and dedication to the AWGB will be greatly missed. The thoughts of myself and others that knew him can be found on page 5.

There is a major year ahead for the AWGB with several changes and initiatives planned.

Peter Bradwick has proposed a change to our development programme which will be a more structured system enabling many more members to benefit from the same budget. Peter will be publishing details shortly.

The youth training programme is still expanding, in association with The Worshipful Company of Turners, our aim is to increase the spread to cover more of the country. I have been in correspondence with the Scout movement and will hold a meeting shortly with the Scouts and the WCT to investigate how we can engage more youngsters in woodturning. I sincerely hope branches and individuals will be willing to help in this.

The demonstrator training is a very popular new venture with the obvious benefits to the individuals concerned and of course to the branches who benefit from the availability of local talent. This is something Peter hopes to expand.

The AWGB Seminar is the biggest event of this year and I'm writing these notes before it happens, and you are reading them after the event. I hope you are able to read that it was a great success. This is the first time Ray Key hasn't planned it having passed it over to me. Also several of the committee are new, but we have a good team and I'm sure everything will be fine. Anyway I took out some insurance, the first thing I did was sign Ray Key up as a demonstrator.

An Internet auction of past Presenters' work was introduced this year. This was a trial to see if we could widen the market place for the turners and, as the profits were shared, increase our development fund. Unfortunately in the current financial climate it was probably not the best time to test a new idea such as this. However nothing ventured, nothing gained.

Post Seminar we will have a selection of 50-60 pieces from the gallery which we will display on our stands at the woodworking shows. I would like to make this excellent choice of top turnings available to a wider audience, outside of the woodworking shows. I would be interested to hear if any branches are willing to hire an urban hall to

continued on page 4

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

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FRONT PAGE

Tony Witham
doing what he
loved, passing
his skills on to a
younger
generation

Photograph courtesy of
Stuart Mortimer

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

October 17th

display this collection and advertise locally that this exhibition will be coming. The local members would steward the event and could have their own stand to show their work and promote their club. It could also be held in an area where we have members but no club. In this case it would be an excellent vehicle to assist in the formation of a local branch. Hall hire would be funded by the AWGB.

In my role as Chairman I have joined the working group for standards in craft, a follow up from the recently published Craft Blueprint published by Creative and Cultural Skills. I have attended one meeting so far and will report later as we make progress.

I am sure I will have met many of you at the Seminar and of course will meet many more out and about at events during the coming year; I'm looking forward to it.

Amendments to the Members Handbook

- P4 Treasurers phone number is 01753 593771
- P23 North Highland W. A. Meetings other than on the 1st Saturday occur. Please phone for details. Meeting place is now the Castletown Heritage Centre, Castletown
- P26 Secretary's phone number is 01902 661122 and e-mail is vicgreen@sky.com and he is in the West Midlands
- P28 Gloucester Association of Woodturners is no longer an Associated Club
- P29 West Pennine Woodturners, the secretary's address is 48 War Office Road, Bamford, Rochdale, OL11 5HR
- P30 Delete G and S Timber Crafts
- P31 Delete Jill Piers Woodturning Supplies
- P32 W L West's fax number is 01789 861633 and they no longer stock Mylands wax products
- P34 W L West only offer 5% discount on a spend of over £30 on timber, this does not include exotics or Australian Burrs
- P36 Delete Ian Aird
- P37 Delete Paul Bridger
- P39 Delete Dudley Folkard
- P41 Delete Tony Powell
- P42 Delete Mike Swain
- P43 Delete Willie Watson

Southern Regional Report

Martin Lawrence

I have now been in post as the AWGB Regional Representative for the Southern region for three months; it is now time to pen my first report.

Having attended two regional reps meetings and

picked the brains of some of the old timers, I am beginning to feel my feet and actually have some answers to the questions posed, although I do have some way to go before I can be fully confident of answering all those posers you the membership want, and are entitled, to know.

My first steps were to learn how to use the computer database of our membership, my aim was to identify all woodturning clubs within my region and to make contact. I am pleased to report that I have made contact with all affiliated and associated clubs that I have knowledge of. In addition I have also managed to track down a few independent clubs and speak with their secretaries and explain the working and advantages of the AWGB. I would like to take this opportunity to thank all those club representatives who have made me so welcome.

I have had much discussion with our data manager, (Dave Atkinson), and would like to express my thanks to him for sorting out the technical side of things, I can now explore the database and identify those individual members who are not attached to any club, it is now my task to attempt to make contact with those members.

The AWGB is a member organisation and although the task is massive, I will in true Boy Scout tradition "Do my Best". Within the southern region there are 165 members not associated with a club, catching them at home when I ring is the hardest part, but I will continue, so don't be too alarmed when a strange Black Country accent is on the end of your line.

My first task in an official capacity was to assist my predecessor Mike Collas with the stewarding of our stand at Yandles last April. Mike will be a hard act to follow and I thank him for making the transition so much easier than I anticipated. Each of the clubs I have spoken to have had nothing but good reports about Mike, so from them and me, thank you Mike.

The pictures show the trial run of the gazebo and Mike facing Mecca pondering "have I remembered everything", of course it turned out that he had.

From my perspective the Yandles show went well, the usual friendly chat with so many members and with some new members recruited, and a few items from the gallery sold. Those of you that had a piece on display, thank you for your contribution, and we look forward to seeing your entries at Loughborough and your chance to be part of next year's travelling gallery.

I have to date been able to respond to clubs that have made an official invite with visits to Cheam Woodturners on the 17th June 2009, where I was treated to a plethora of events, three lathes on the go, advice and demonstration of how to use chainsaws, boiling of wood to assist in drying along with a warm

welcome from the members. Most recently I made a visit to North Cornwall Woodturners who were celebrating an 'Awards For All' grant. Their chairman Roger Gubbins has a workshop which he opens to the club members and it was a great day out with an all day demonstration by Colin Simpson and friendly banter amongst the membership that was more like a family gathering than a club meeting, very organised but very laid back and friendly.

Should you as a club want a visit from your regional rep, I know I can speak for all four of us, we are just an email or phone call away, our details are listed on the website and can be found on page three of Revolutions.

Should an individual member want help on any matter, the same offer is available for the taking. Individual members may not always get news as often as clubs, so please if you have an e-mail address let us know by contacting your regional rep with details of your email address so that you can be added to mail shot lists.

I look forward to meeting many of you at Loughborough, it will be my first seminar and although as committee members we will be busy making the show run smoothly for the benefit of the members, I hope to be able to get a glimpse of some of the turners.

Should you remember just one thing from this report I hope that it is that regional reps wish to hear from you, the members, on any point, and we as a committee don't have a monopoly on ideas of how to improve our service to the membership, so if you have any suggestions we are open to them. The more that get involved the more chance the perspective of woodturning will grow amongst those not yet fortunate enough to appreciate the art and craftsmanship of a woodturner.

Western Region

Because of family commitments Dave Wilcox, our western regional representative, has unexpectedly had to relinquish his post with immediate effect. The Executive Committee wish to express their thanks to Dave for all the hard work that he has put into his job during his all too short period in the post, and wish him and his family all the very best for the future.

This means that the western region is currently without anybody to look after member's interests, if you feel that you would be capable of taking on this task please get in touch with Brian Partridge, whose contact details are all on page three, and he will be only too glad to advise as to what the job entails. The map on page 14 of the Members Handbook shows clearly the area that you would be responsible for.

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Remembering Tony Witham

My first recollection of Tony was when he came on a course with me at Craft Supplies in the late eighties. In 1994 he became a Branch Representative of the AWGB, from that time Tony served this organisation with a quiet, dedicated and loyal distinction. I once told him that if we cut him in half he would be like a stick of rock with AWGB running right through him.

Tony was largely responsible for the laying of the strong foundations of the Branch network in East Anglia, which Brian Partridge has continued to build on. He was a major player in the development of the AWGB's Youth Training Programme, something he was passionate about.

Tony was always the quiet man, slightly in the background but always there in times of crisis or when something needed to be done. At the seminars he came into his own, working tirelessly, mostly as one of the leads of the workshop team. If Tony was on the case you could relax, as he would have everything in hand and done right.

He became Chairman in 2004 and unfortunately he suffered health problems for most of his tenure. It was at times frustrating for him, as he could not lead the way he would have liked.

My overriding memories of him are that he was always thinking of others, not himself. I last spoke with Tony on June 29th; Christine phoned to say Tony wanted a chat. His first question was to enquire after

my wife Liz, and then he wanted to know how the seminar bookings were going and how the youth training programme was progressing. We both knew his condition was terminal but his thoughts were for others.

After a while he asked me if we could auction one of his wall plaques at the Seminar Banquet Auction. The funds raised to go to Macmillan Nurses, this I readily agreed to. I spoke with Christine after this and commented he is still thinking of others and not himself, she replied "yes, he is remarkable".

One memory I will cherish from some years ago was the pleasure Tony gained from presenting a lathe and tools on behalf of the AWGB. This was to a wheel chair bound disabled serviceman injured in Ireland I was with him when he made the presentation in Axminster; both were a little overwhelmed at the time. But the pleasure they both gained was very tangible.

Tony was at his happiest when he was doing something for others. We are going to miss you Tony.

Ray Key

When I first joined the AWGB committee Tony was already there as Branch co-ordinator, and when I rejoined last year, after a six to seven year gap Tony was just coming off for health reasons. He had been there all that time serving the AWGB in various roles, including Chairman, with dedication and an unstinting generosity of his time. It is difficult to express how valuable his contribution was; many years of continuity given freely. In the last years Tony has taken a particular interest in the developing youth training programme, as training officer and as a tutor on courses. Tony was a quietly spoken person who will be missed by all who knew him and by those who were unaware of what he was doing on their behalf.

Reg Hawthorne

I first got to know Tony many years ago when I joined the AWGB committee; Tony was already on the committee and had been for many years.

Over the years I got to know him and called him a friend, he was the type of person who would help anyone if he could. He was a stalwart supporter of the AWGB especially on the junior membership and training, and a superb craftsman in his own right.

He had a wicked, and dry, sense of humour and unless you listened very carefully you sometimes lost the best parts.

He will be missed by a lot of people, but never forgotten.

Derek Phillips

I write this in sadness at the passing of a good man. I do not remember when I first met Tony but my real contact with him began when I joined the AWGB committee as Treasurer in 2000. Tony was then the Vice Chairman and I can recall the enthusiastic welcome I had from him (and others) when I offered to take on the Treasurer post.

From that time onwards I met him regularly at the

AWGB committee meetings and occasionally at shows or other functions. Tony was always dedicated to the Association and gave generously of his time despite the ever present need to earn a living as a professional woodturner. Later he took over as Chairman and I was pleased to have him as "The Boss" in this role up to the time when we both left the committee in 2007. Despite health problems he never shirked the task and headed up what I believe was a good team.

At the seminars his work on facilities and workshops was essential to the good running of events. I had not seen him in later years as his health deteriorated but I will always remember his courtesy to me as one of his colleagues and his, sometimes wry, sense of humour.

Mike Morley

I have known Tony since he joined the executive committee in 1994 as a Branch representative. I got to know him very well when I was Chairman and he was vice Chairman, a post he held from April 2000 to April 2004. He then went on to become Chairman until 2007. Tony would do anything for the Association but he always dreaded putting together the Chairman's notes for Revolutions. He was invaluable at the seminars where he led the workshop teams that made sure every demonstrator had what they needed, in the room they were using, at the right time.

Tony believed very strongly in the aims of the Association and had a passion for things to be done correctly. This inevitably led to a few arguments with those who wanted to cut corners, but his doggedness usually won the day.

One of his many awards for woodturning was winning a Gold Medal at the Plain Turning Competition at The Worshipful Company of Turners in 1998.

I have been asked by several people if I had any photographs of Tony at work. I have 100's of photos and digital images from my time with the Association and the only pictures I have of him (of which I have several) is with a glass in his hand. The irony is he was not a drinker.

Mike Dennis

Tony was a remarkable individual, from shepherd to BT engineer to woodturner; what a life. When I first started turning I joined the local branch and Tony was the first professional turner I got to know, from that time he gave me expert advice and was a real inspiration to me. Not only did Tony take on large production projects, such as 200 door knobs, but he also produced the most beautiful gallery pieces. His unstinting support for both his local branch and the AWGB will be sorely missed. Olive and I got to know Tony and Christine as real friends and have very fond memories of some wonderful holidays spent with them.

I was standing in for Tony as demonstrator at Peter Childs at the time he passed away, it hit me hard.

Brian Partridge

Tony's passing is sad on many different levels;

obviously his family and friends will feel this loss the most. The world of woodturning has also lost a dedicated woodturner who was always willing to share his knowledge and skill with a gentle and patient manner. Tony was a good ambassador for our products and used them in many of his demos yet he never asked for or expected anything in return. He was generous with his time and always willing to chat about his latest projects and his woodturning experiences. Our condolences go to his family.

Terry Smart (Chestnut Products)

It has been my pleasure to work with Tony Witham on the executive committee of the Association since 1999. He was well entrenched as part of the furniture when I arrived and made a new boy feel very welcome. He was always ready to be of assistance where he could and was always enthusiastically supportive. I served as Vice Chairman during the period when he was our Chairman and was particularly well placed to see exactly how much time and dedication Tony brought to the role.

A few years ago Tony had his five minutes of fame when he was featured in the central slot of the BBC antiques programme "Flog It", describing his role in furniture restoration. Not one to blow his own trumpet Tony mentioned this to most people after the event, which meant that the repeats were watched avidly by those who were eventually in the know.

Tony will be greatly missed by all those who were privileged to know him as a friend and colleague.

Lionel Pringle



Two of Tony's wall plaques, shown at successive Seminars, and the gold medal winning clock that Mike Dennis alluded to in his piece

Another Rung up the Ladder

Peter Charles Fagg

The AWGB demonstrator training programme is geared to steering those people onto the road of not only demonstrating, but bringing a closer understanding and awareness to all those who are interested, and to fostering that interest in those for whom it is a new venture.

I volunteered to attend the training day to gain the knowledge about improving my own presentation skills and to feel more at ease in doing so. It is not a difficult programme to follow and does not require a university degree or any higher level of education, which is a blessing since I have never passed an examination in my life!

Demonstrating to an audience entails far more than merely spouting about one's experiences and skills, a solid lead has to be taken in putting across, through actions, the accepted, safe way of turning. It is after all a dangerous process that could lead to fatal accidents.

Peter Bradwick, the AWGB Training Officer, with his experiences in not only turning but also as a teacher, took the leading role and guided us through those areas that we all usually take for granted. To many of us, communication skills are something that we use in the club surroundings or on a social basis amongst friends or relatives. Little do we realise that posture, and its associated mannerisms, can cause others to be alienated and leave those listening to your points of view as uninterested, or at worst, ignored! It is one of the sections of demonstrating that is very important and one that is most difficult to master at times. An in-depth analysis of communication skills is undertaken by all attendees to equip them for almost any situation.

The training programme continued in aiding the trainee in areas such as advance preparation, health and safety, presentation and actions.

The day was also attended by Chris Eagles, who provided the insight into demonstrating from an experienced turner's point of view. His practical ideas were easily absorbed because they were basic and could be related to everyone's experiences of demonstrators. He was joined by David Atkinson, the AWGB Insurance & Health & Safety officer and all three were active in offering constructive criticism.

The day was divided into several sections that gently led the attendees to the point of being able to put across a twenty minute demonstration at the lathe that was professional, informative and factual but also entertaining and enjoyable, the latter not only by the demonstrator but hopefully the potential audience. The programme is one that all experienced turners

can benefit from, in putting their point across and gaining not only the satisfaction of doing so in a way that is easily understandable but of value to the turner themselves. What follows are my impressions of the day, written from the perspective of one who is normally a much disorganised, firewood producer!

I will happily state that I would never have considered myself as having the potential to become a demonstrator of a craft that has been an obsession for the last 16 years. Considering that after 62 years on earth, and with a decade and more spent turning, the desire to put something back is overwhelming. I had attempted to put across to others my love and feel for woodturning in all its variations in a couple of demonstrations but from feedback received I would have been better employed digging ditches. Having been a member of the AWGB for, I think, 12-14 years and a staunch supporter of the organisation, the offer of tuition to learn the basics in demonstrating was welcomed.

Attending the course meant revealing ones inadequacies, because there is nothing worse than failing in the eyes of your peers, but it was good to have those inadequacies pointed out and coupled with constructive critique from those who know. It is never easy to accept criticism when one believes an action to be correct, yet the methods employed left one feeling guided rather than corrected.

It was expected of the attendees that they would give to all present, for five and twenty minutes respectively, a talk on a subject with the second session to include some turning. I must admit that my first stand up session was disastrous, since not only had I lost my notes but nerves got the better of my tongue and the important points I had planned to make, failed miserably. It was a good reminder of the importance of planning ahead.

For all four attendees, Colin Hovland, John Holtham, Mark Innes and myself, the second twenty minute presentation was by far the most important, in my opinion. Not only was the task of speaking expected, but we had to couple this with turning on the lathe AND attempting to keep within the time limit. For my part it was the most enjoyable section and appeared to work very well. So much so, that I am "actually" looking forward to giving my first demonstration since the training seminar. (I have now completed this assignment and apart from initial nerves, to my mind it went very well)

If you too are one of those turners who feels that you have a desire to communicate the craft to others in an easily understandable and organised way, then please take up the challenge and sign up for the programme. It can only be for the better of the craft and your own satisfaction of having given back some of your knowledge.

Right Up for It

Derek Edwards

The number of times over recent years that I have heard my woodturning peers tell me "you just can't get the youngsters interested in woodturning" well I wish all of them could have been at the Avon & Bristol Woodturners/Max Carey Woodturning Trusts Youth Training Weekend (25th - 26th April 2009) sponsored by AWGB and the WCT. Ten youngsters, eight from the Bristol area, one from Essex and one from Devon arrived at our workshop at 9.00am for a 9.30am start on the Saturday morning.

This had all started with a conversation between Max Carey, the Life President of Avon & Bristol Woodturners, and me some 18 months ago. Max said he would like to see us put on a training day for youngsters at some point in the future, to go along with the training program we have for our club members. That was the start of a long journey, which led to 25th - 26th April. I decided that Max's suggestion should come to fruition and so set about arranging it. It was decided that ten youngsters would be a number that we could cope with. I then approached six professional turners to see if we could get help with the tutoring, all agreed without hesitation. I then contacted Peter Bradwick, AWGB Training & Development Officer, to see if the AWGB would be interested in helping, and of course, got total support from them. Our approach to finding the youngsters was first to offer it to the members of Avon & Bristol Club for their kids and grandkids, and AWGB put it on the website. We had a fantastic response, all the places were taken very quickly (in fact we were oversubscribed) we ended up with twelve, unfortunately two dropped out at the last minute and it was back to ten. We had reserves, but I do mean the last minute and so it was too late to call in any of the reserves.

After all the hard work and the arrangements, the day finally arrived. The professionals, Mark Hancock, Julie Heryet, Mary Ashton, Colin Simpson, Frans Brown and Mark Sanger had been briefed by Peter beforehand and so it was just a case of Peter allotting two trainees to each tutor. The programme started with a safety talk by Peter and then a safety demonstration on the lathe by Colin. After that, it was off to the lathes and on with the turning.

Day one was to be spindle turning, as most of the youngsters had never turned before; it was down to basics, understanding the lathe, tool control and beads and coves. By 11.00am it was time for a break, we all agreed twenty minutes but after fifteen minutes I looked around and all of the youngsters were standing by their lathes waiting to start (and that's how the weekend went on, total eagerness from all). The second session was more beads and coves and after lunch spindle projects chosen by the tutor. By the end of day one we had a good selection of items, bud vases, small baseball bats and candlesticks. At



4.30pm Mums, Dads and Granddads came to collect the youngsters. As the youngsters showed the adults their projects the looks on the adults faces made the weekend for me, the pride shown by the adults was very rewarding, but the best part was being able to tell some of our club members that their youngsters were going to be better turners than they were.

Day two again started at 9.30am, all the youngsters arrived by 9.15am, it was decided that the youngsters would stay with the same tutor for day two. We started the day with a review of the first day's work and then Peter explained that during day two we would be turning bowls, each student would turn a wet bowl and then a dry bowl. By 10.00am the lathes were turning and the wet bowls were slowly taking shape with the help of the tutors. The morning was taken up with wet turned bowls, the tutors explaining how to get the shape into a bowl and how to get the tools to do what you want and not what they want. At about 11.45am Peter Gibson from the Worshipful Company of Turners arrived to see what we had all been up to over the weekend. The afternoon was spent producing a dry bowl, fully finished. It was a real pleasure watching the bowls take shape and seeing how much the young turners had progressed over the weekend. We finished the turning at 4.00pm so

that we could all get together to talk about what had happened over the last two days. A short critique of all the work done over the weekend was then carried out and the young turners were presented with certificates and membership cards from AWGB and badges from Avon & Bristol Woodturners.

I would like to thank AWGB and the WCT for kindly sponsoring the weekend, Peter Bradwick for all his hard work in helping me arrange the weekend, the tutors, without whose support this kind of program cannot happen and finally to my fellow members at Avon & Bristol, Tich Renee, Stuart Bradfield, Martin Lawrence and of course the gaffer Max Carey, thanks for all the preparation work and support on the days. If I say so myself, I think this was a very successful weekend and I can only suggest that if any woodturning club wants to get a feeling of fulfilment, then arrange and run a youth training weekend, the youngsters are as they say, **"right up for it"**.



AWGB Seminar 2009

Lionel Pringle

Amazingly another International Seminar has come and gone. Once again it was fantastically successful with delegates praising the organisation, the presentations, the food and the camaraderie. Once again records were broken, the number of delegates attending increased, the number of first timers was up and amazing sums of money were raised for the AWGB's member's development programme.

Publishing deadlines being what they are it has not been possible to get much into this edition of *Revolutions*, but hopefully what there is will give a flavour of the event and will inspire those who haven't yet experienced the event to start saving now. A mere £2.50 a week should see you there, providing the politicians don't do any more to cripple the economy. A full report will appear in the December issue, meanwhile enjoy the pictures and the comments of those who were there this year.

The photos have been contributed by myself and the official seminar photographer Charles Sharpe. More photos and comments can be found on pages 21 and 30.



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Making a good wee lathe even better

Jim Pearson

Some time ago I acquired an ex demo Axminster M330 lathe which I thought would be smaller and lighter to transport to shows and demonstrations than my big Wadkin Bursgreen or the club Wivamac. This has proved to be such a good little lathe that I now invariably use it in preference to the others, except where size demands the capacity of the larger lathe.

Initially I mounted the lathe on a wooden board clamped in the jaws of Axminster's cheap (less than £10) version of the Workmate. This is of a lightweight construction, but some additional cross bracing on the legs made it a reasonably satisfactory support, and it was very easy to transport.

Although the lathe has six pulleys and the belt is relatively easily changed to give a good range of speeds, I did miss the luxury of fully variable speed. I also found that although the motor ran perfectly well, it did get extremely hot. I had already converted my Wadkin to variable speed and the Wivamac came with variable speed already fitted, so the first modification to the Axminster was to fit a variable speed unit.

The problem was to find a suitable three-phase motor which would fit in place of the nominal ½HP single phase one. The largest standard motor which would physically fit in the same space was a size 63 frame, with a nominal output of 0.25kW or 0.33HP, which I thought might be a bit underpowered. I eventually located a high output version from WEG, which gave me ½HP at 3000 RPM. Twice they sent a motor with the wrong mountings, but eventually I got a unit which fitted in place of the original motor without too much modification. Photo 1 shows this tucked under the lathe in the normal place. It uses the original mounting plate, (bored out), pulley and belt, and belt tensioner.

The inverter was easier. Most conversion kits are supplied with the unit in a rather large box which has to be mounted separately. Not ideal for a small lathe. I wanted a compact unit which would mount on the lathe, with on/off, reversing and speed controls all readily to hand. My previous experience had shown that even if used all day, neither the inverter nor the motor got more than slightly warm. Nevertheless, just in case, I screwed an aluminium panel to each side of the inverter heat sink, closed off top and bottom with wooden ends, and put a Perspex panel on the front with all the controls. The back, shown in Photo 2, is an aluminium panel with a socket for the mains plug, and a motor plug and socket. There is also an outlet socket to feed the adjustable light. The

complete unit simply slips over the lathe end and is secured with one thumbscrew. This means that the unit is easily removed for transportation. The inverter itself was the cheapest in the RS Catalogue, made by Telemechanique.

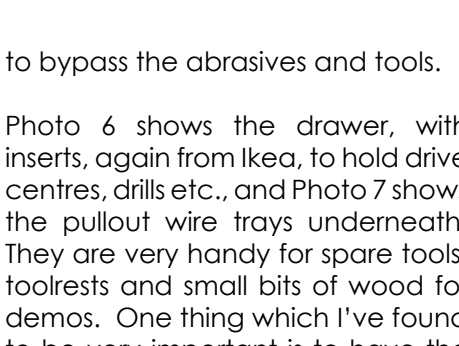
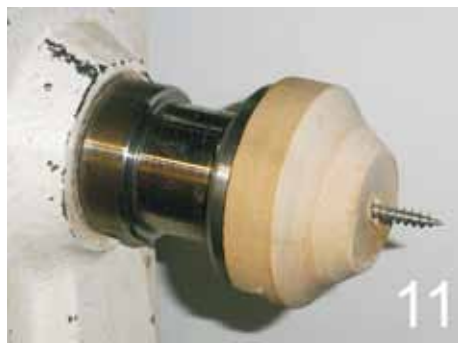
Photo 3 shows the speed control unit in place. The large red knob to the right of the illuminated mains switch is the stop/start. Twist to start, push to stop, easily operated with the hand, hip or elbow. The speed control knob and reversing switch are at the bottom, and the motor frequency can be seen through the Perspex front. In practice I normally only look at this if someone asks what the speed is.

In operation the unit has lived up to all expectations. The belt is on one of the centre settings, and the only time I have to shift it is when roughing down a rather large, very out of balance lump of wood. Both the inverter and the motor remain cool, even after prolonged use. In normal use there is so much power that one is tempted to take quite aggressive cuts.

This forced me to my make my next modification, as I broke the stem of the tool rest taking a heavy cut. Well, it wasn't really a very heavy cut, and the stem was a bit slender, and made of cast iron, and perhaps there was a flaw. Anyway it broke. Fortunately there was sufficient metal in the tool rest and the saddle to allow boring out to fit a more substantial 20mm stem. This in turn has led to the next modification, as taking fairly aggressive cuts tended to push the whole lathe/stand assembly across the floor. Yes, I know that one should not force the tool but should allow it to work at its own pace. I do try, and I do keep my tools sharp, but the stand is rather lightweight and does move easily. I felt the need for something a bit more substantial, and as I intended that this could also be used for shows and demos, I wanted one which could also accommodate some tools and accessories, so I went out and bought a 600mm kitchen cabinet from Ikea. I got one with a drawer, and also bought some additional pullout wire trays to fit in the cabinet underneath.

Photos 4 and 5 show the lathe mounted on a softwood top bolted through a couple of height increasing spacers, to the cabinet. There are also a couple of softwood spacers under the cabinet which brings the lathe centre height up to suit me.

Photo 5 also shows the tool holder, which is simply a strip of wood with holes to accommodate gouges and chisels, screwed to the cupboard door. Also shown is another strip of wood with some Velcro glued to the front and screwed to the drawer front. This Velcro holds strips of Abranet, all different grits. As only one is used at a time, and each has its own place, it is very easy to work through the grits without having to hunt through piles of shavings looking for the correct one. The cupboard top overhangs the front of the cabinet which allows most of the shavings



to bypass the abrasives and tools.

Photo 6 shows the drawer, with inserts, again from Ikea, to hold drive centres, drills etc., and Photo 7 shows the pullout wire trays underneath. They are very handy for spare tools, toolrests and small bits of wood for demos. One thing which I've found to be very important is to have the cupboard door securely clamped shut to maintain the rigidity of the cabinet. A couple of small toggle latches do this job very well.

With this set-up the whole unit is very heavy and rigid, and there is no vibration. When used at demos, etc,

a safety screen is held on the back of the cabinet by a couple of screws, and because of the depth of the cabinet, the spectators are kept well back.

I bought a multi-LED lamp with a magnetic base, shown in Photo 8, which sat on top of the cast iron

headstock. However, I found that it strobed badly at certain speeds, and the beam was rather narrow. It has been replaced on the lathe by a Heath Robinson affair, which has a 7 Watt low energy lamp. Although it looks odd, it gives a much better light, it does not strobe, and it has a much greater range of movement. The LED light has not been wasted, it has now been fitted to the bandsaw, where its narrow beam is not a problem, and the speed of the bandsaw does not cause a strobing problem.

Photo 8 also shows some other features which may be of interest.

1/ One drawback of this set-up, or indeed any set-up with the lathe mounted on a bench, is that shavings collect on the cabinet or bench top. Most of them do end up on the floor, but quite a lot pile up under the lathe. The picture shows the dust collector hood connected to the extractor. This is a homemade wooden affair, with the hood built up to the level of the lathe bed, which is very effective at collecting the dust generated whilst sanding. However it has an additional feature which is shown in Photo 9. A flap pulls over with a bit of string, blocking the dust hood, and opening an aperture at the level of the cabinet top. A 4" paintbrush is used to push the shavings towards the aperture, and away they go!

2/ A small piece of ply placed over the bed stops a lot of the shavings piling up on top of the motor. This is shown in more detail in Photo 10.

3/ A small screw chuck is shown. This is a straightforward Screwfix Gold single thread woodscrew through a wooden disc attached to a 2" faceplate. It is surprising what this simple device can drive. We use this at demos with children to make toadstools, snowmen, fairies, hedgehogs etc. from branchwood, or small offcuts. It is quick and easy to attach the material, as a pilot hole is not normally required. If the tool cuts into the wooden backing, no harm is done, the face is simply squared off, and when it gets too thin, it is easily replaced by another wooden disc. More detail is shown in Photo 11.

4/ Another minor modification is shown in Photo 12. This is a stop which prevents the tailstock locking handle swinging all the way down and re-locking. It is now a one handed operation to move the tailstock back and forward.

5/ The latest modification has been to fit an indexing unit, asked for by a forthcoming demonstrator. This is shown in Photo 13 with the holes marked from 1 to 24. Photo 14 shows the spring-loaded pin which engages with these holes. When not in use, a notch holds the pin out of the way. Originally I intended to fit the indexer externally, possibly on the handwheel, but it would have been cumbersome, and I found that there was just sufficient space to glue a steel disc onto the belt pulley. I have to admit that lining

everything up did prove to be a bit tricky, but once fitted, it is out of the way, and it is always available when needed, and it works very well.

The contents of this newsletter
are about you, for you and
most important of all,
by you.

It is the membership that provides
the greater part of what you
are reading today.

Your point of view is every bit as
important as any other member
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So why not become a contributor
to *Revolutions* ?

We are always happy to receive
articles for publication on any
subject that is vaguely related
to woodturning. Your editor is willing
to hold your hand if the prospect
terrifies you.

GO ON, GIVE IT A TRY

Three Day Turning Course with Phil Irons Mike Heneghan

In early December 2007, I applied for a woodturning course grant through the AWGB. My choice was Phil Irons's hollowing, colouring and texturing course. I've been turning for almost seven years now and only over the last two years have I been hollow turning. In early February 2008, I received a letter from the AWGB stating that I had been selected for a £250 grant which would pay for a two day course with Phil Irons. I decided to pay for the additional day, because it was in fact a three days course. I arranged a course date for the 21st of May 08, there were four other students on the course.

Day 1

On the first day, after a well deserved cup of coffee, Phil took us to his wood lot. He buys wood by the log, then cuts it up as needed for himself as well as course projects. Phil showed us the differences between the various wood species and how to cut quarter sawn blanks to get the most figure in the wood. Using only a 14 inch chainsaw, Phil sliced off the ends of an Ash trunk about two feet in diameter to get rid of any end grain checking. Using a 7 inch hardboard template with a hole in the centre, Phil traced five 7 inch circles into the end grain using a black marker. An awl was dug into the centre of the template to centre a faceplate. Each blank was quarter sawn eliminating the pith. This gave us five quarter sawn woodturning blanks ready for the lathe. After arriving at the shop we discussed shape, foot design and opening design. After lunch, Phil showed us why he uses the David Ellsworth (Irish) grind, because it is so versatile. Phil demonstrated how to use the Woodcut Tru-Grind sharpening jig to repeat the Ellsworth grind. (I can do the same thing on my Oneway Wolverine). Our project was to turn a wet vase, colour it and then apply a final finish with lacquer. The rest of the day was a demo by Phil showing us the full process from mounting the piece of ash on a faceplate, roughing out, outside shape, hollowing and the full colouring process. He also went on to show us how he gets the best out of sanding and preparing the piece for the colouring process, and how reverse sanding can make a dramatic change to how the piece will look when finished. Phil feels that he gets a better colour reaction with wet wood.

Day 2

On the second day I started my project. I mounted the piece of ash on a face plate, and prepared my outside shape for the vase. Phil encouraged us to hollow with a wider opening so that we could always see what our hollowing tool was doing. This was a great help to me, allowing me to adjust my approach and cutter setting while using my trusty Rolly Munroe. Once the hollowing was finished, I started the colouring process with Chestnut Sprit Dyes, starting with royal blue, blue, and purple and then light yellow, reverse sanding and forward sanding between colours starting with 180 grit, followed by 220, 320 and 400. It is very important that you reverse sand. Once I was happy with the colouring results, the entire piece was given two coats of 50/50 Cellulose Sanding Sealer. Time went fast that day and I was ready for a good meal and good nights sleep.

Day 3

On the third day, I sanded the piece to 400 grit. Once the sealer was sanded, I used a tack cloth to get rid of any remaining dust. Next step was to spray the piece with clear lacquer while it was on the lathe. Phil emphasised that the key to this is to choose the right speed, otherwise you could end up with orange peel effect or worst of all a run. Chestnut lacquer is fine, but you can buy less expensive lacquer at a

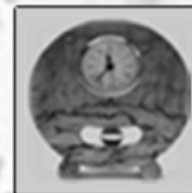
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paint store or auto parts outlet. I now use Universal Clear Lacquer from Halfords. Make sure it states that it is compatible with cellulose products. The lacquer is applied with the lathe turning at only about 60 rpm, holding the can about 12 inches from the piece. Once you apply the first coat of lacquer it is amazing how the different colours pop out and create a three dimensional appearance. The whole purpose of this method of colouring is to give the piece different colours that complement each other, but at the same time allowing the beautiful figure and grain to shine through. After allowing the lacquer to dry, around 30-60 minutes depending on shop temperature, then you go through the sanding grits, usually starting with 220. After each coat of lacquer you start sanding with a higher grit. Allow it to completely dry again, and then repeat the process, starting with the appropriate grit. Phil says you don't need to apply too much pressure, just enough to knock down the lacquer a little. The hollow form will need at least four coats. Sometimes, Phil says he will even use 7 or 8 coats. Once the piece has cured for a few days, Phil told us to rub it down with Chestnut Burnishing Cream. This rubs down the lacquer, creating a more even surface and also gives a fantastic shine. Now, a lot of turners do not like that shine, but married with the brilliant colours that pop out of the piece, it is very attractive. The next step was to paint the inside of the hollow form with matt black paint. You can use emulsion, but I prefer blackboard paint by Rustins. Again, some turners do not like the idea of painting

the inside black. But, some UK and US professional woodturners use this method and believe me it adds the final touch. The foot is then turned off using a jam chuck or similar method. I personally like to use my homemade vacuum chuck system.

After lunch, Phil demonstrated the different methods he uses for texturing. He uses the Proxon and Arbortec with the chain cutter. He also showed us how he uses wire wool & vinegar to ebonise Ash, Oak and Beech with the texturing. There's no limit to what you can do with these tools. Phil also demonstrated the various things you can do with the PinTail carving/burning tools.

I thoroughly enjoyed my three day course with Phil Irons. I was made aware of some bad habits and learned how to hollow more efficiently. Learning Phil Irons's colouring methods along with sanding and finishing techniques was excellent. Phil was always available to help with techniques and answer any questions. It is amazing what you can do if you are willing to put in extra time and effort. However, I would have liked some hands on with the texturing methods. The three day course costs £330 pounds. This covers wood and supplies used, and also lunch. Phil recommends two bed & breakfasts. One is only a mile down the road at a nice farm, £25 pound per night with an excellent breakfast. Caravan set-ups are also available there. The other place is on a horse ranch/farm about 8 miles from Phil's place. I found them both very good

I would like to thank the AWGB for my rewarding two day course grant with Phil Irons. Since taking this course, I have turned and coloured over a dozen pieces. I have also helped some of my club members with this colouring process. If you have been hollowing for a while and would like to put some extra spice in your hollow forms, I highly recommend this course with Phil Irons.

Judgement Day

Derek Hayes

The theory of design is just that, a theory. It only becomes real when you put it into practice. Once you have completed a piece, you may either like it or not. Design is a continuing process. It is exciting that you can use the same elements, the same principles and the same projects and yet the end results will be completely different.

Quality is of course relative – what is valuable to one person may be worthless to another. Age, culture, taste etc can all affect the decision. Preference and evaluation are different. A good observer may dislike your work yet still recognise its aesthetic quality.

In turning, technical complexity is often the main test for the "validity" of a piece. When we reproduce

a turning from a book or magazine we measure our success by its closeness to the original. The problem with this is it assumes the piece was worth copying in the first place. Never mind is yours any good. Would the original be judged "good" by an impartial expert?

The way that most of us check our progress is by taking advantage of the "boasting table" at our regular club meetings. In my experience, feedback tends to consist of a 1st, 2nd or 3rd with very little constructive advice on how to improve on what you did well. If we show our work to friends, let alone judges, we have to accept that we may get criticism as well as bouquets. Even if the "judges" are happy to expound on the benefits and attributes of your latest piece, quite often you may lack the experience to understand the points made and be too embarrassed to seek further explanation. If you're like most of us, you will enjoy the experience of being complimented. Unfortunately, compliments are themselves two-edged swords. In, *The Inner Game of Tennis* (W.Timothy), one of the student players has a road to Damascus moment when he says, "I see now, compliments are criticisms in disguise". What was meant was while we are grateful to receive compliments; the failure to receive no comment must mean it is bad!

It takes a confident, self-assured turner to accept criticisms of style and design, although it is arguably easier to accept comments regarding technical competence. If you don't attempt tricky technical procedures, you won't fail. With an external authority, inspection, judgement etc, the observer must find points to comment upon or else why is he there? The good judge will be able to explain her view of a bowl without alienating the craftsman. To develop, the turner needs to reflect on the criticism, decide if they are prepared to accept it and, more importantly, plan how they will address it in future work.

In most areas of education and training, strict lists of "competencies" are provided by the relevant professional or examination body. Guidelines are given on how evaluation and assessment is to be carried out. For now, at least, there is no universal list of criteria available for use when invited to judge exhibitions or competitions. Different clubs and organisations will discuss what is being looked for during a judging session, but while similar, they will vary. One club may look simply for technical competence, another for the innovative, a third the perfect form. Even within a single club, judging rarely compares like with like. The simple, oiled salad bowl with the beautiful profile finished to perfection is often judged second to the carved barley twist candlestick simply because of its technical difficulty.

At a recent club meeting, one of our professionals was good enough to let us use a sample of ten of his pieces. Members were asked to vote individually on what they thought should be 1st, 2nd and 3rd. The

results shown in the table below, suggests that the 26 people who voted saw three bowls as about the same (A, E, J) but positioning of 2nd place was not as clear cut (A, E, F, T) and in the 3rd place (A, D, H). This would suggest that bowl A could be the most appreciated. Maybe a better way would be to look at all the votes (1st, 2nd and 3rd) for each bowl and again this gives the same three bowls that came out on top for 1st position (A, E, J). By this method, bowl J appears to be liked the most.

Bowl:	A	B	C	D	E	F	G	H	I	J	
1 st	6	1	1	1	6	3			1	7	26
2 nd	4	2		3	4	4		2		7	26
3 rd	4	3	3	4	1	2	1	4	1	3	26
	14	6	4	8	11	9	1	6	2	17	

What this highlights is that perhaps it is a time for a set list of criteria for judging our work. If one is not forthcoming, then the criteria used for each event should be clearly understood and available to all entrants so that the turner is aware of why the piece they provided came first or last!

Experts should not be afraid to question their fellow judges views and to sometimes agree to differ. There should also be feedback to the turners. But how can we ensure that process takes place effectively? Should there be a written report, or should they speak to each individual? Not everyone will be happy with either suggestion.

What Next?

Give some thought to these suggestions. Consider them for a trial at your club and let's see if we can develop an appropriate evaluation tool for our work that is acceptable to everyone. We produced one at our club and would be happy to share it as a starting point.

Remember that we will all have different ideas of what we think constitutes a good woodturning but it is important that we can communicate our thoughts to others. It's always going to be easier to evaluate the degree of skill exhibited through a turning than it is to agree a feeling.

Apologies

Unfortunately the attribution of the two items on the front cover of issue no. 89 were ascribed incorrectly. John Boyne-Aitken made the apple and Roger Lowry made the spiral vessel.

Please accept my grovelling apologies chaps!

WANTED

A volunteer to take on the vacant post of Regional Representative for the western region.

This is an important post as we rely on Regional Reps to keep the Executive Committee aware of what branches and individual members are thinking and doing, and vice versa.

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2009 Catalogue

A Site to Sell

Peter Castle

Recent articles have given us an insight into the life of a professional turner. Hopefully this will have encouraged some to try their hand at turning the hobby into a full-time occupation. Others may feel that such a step is beyond them but may wish to try offering their wares without committing themselves fully.

One obvious outlet would be craft fairs as this does not entail a full time commitment. There is, however, another possibility that may not have been considered; Farmers' Markets. There are very many up and down the country and the movement is growing all the time. Although they are predominately for the sale of local produce, organisers actively encourage the inclusion of local crafts.

A fantastic number of people shop at such markets, particularly if it is near the high street and their attendance would perhaps suggest that they are prepared to pay a premium for a quality product. A booking, say quarterly, would ensure that regular customers could rely on your presence. You will make life just that bit easier when it comes to buying that awkward birthday present and as for Christmas, well just make sure that you have plenty of stock.

Markets are organised in different ways - most are started by Local Authorities who may then continue to run them or, alternatively, a group of traders may take over the day-to-day organisation. More often than not it is simply a matter of booking a pitch, filling out an application form and turning up in good time to set out your stall.

It is normally a requirement that 'produce' is sourced locally (typically within a radius of twenty miles). It is unlikely that foreign timbers would be frowned upon but strictly speaking all timber used should comply with this criteria. This, however, can be put to good advantage by identifying its origin on the item itself. If it is applewood from the Old Vicarage or silver birch from Clymshurst Wood then why not say so. The customers certainly appreciate such information and it may just make the sale as the majority are locals who would possibly know the location. In some instances though, this is best dealt with verbally e.g. with banksia nuts it could be said that they are from just south of Eastbourne, or wherever, wait for the quizzical frown and then be more specific and declare its antipodean origin.

Items of a rustic nature appear to sell quite well at such markets. Take candlesticks for example, old oak gate posts (with the ironwork left in situ), discarded chestnut fencing stakes (again leaving staples in place) or reclaimed knobbly lumps from the log pile

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Stockist enquiries welcome

are highly marketable. In each case there is minimal turning - just enough to show the contrast between the weathered exterior and a highly polished finish on the top. The conversion of what would otherwise be put on the fire is certainly appreciated.



If you can take a little lathe and a 'workmate' then that would be a bonus and may even attract a preferential booking fee. It provides a good rapport with the customers and gives you the opportunity to sell yourself, which in turn, will assist with the sales. A perspex or mesh screen is essential, not only to catch any airborne accidents but also to stop any inquisitive little fingers from venturing too close. Make sure that you request an electrical source with the initial booking as there is often a limited number available.

One thing that will be required is public liability insurance, normally £5 million. If the market is outside then it is essential to have some form of canopy to keep the weather out. Some markets provide their own stalls so as to maintain a uniform look; others will hire them at a nominal cost. If they are provided, make sure that there are side panels which can be added if necessary. It is surprising how easily even a slight breeze can cause havoc - nicely printed labels can end up at the other end of the market if not attached or taped down. Flexibility is the answer, the more you are enclosed the greater the weather protection but, by the same token, the more you are shut off from the customer.

Where stalls are not provided, a garden gazebo would initially stand you in good stead but has a particular disadvantage - if it is on the public highway then you will be unable to peg it down and a fairly hefty weight is required at each corner to ensure peace of mind.

Protection of stock is paramount so you may wish to consider purchasing your own stall. A quick 'surf of the net' will reveal that a good quality stall can be purchased for £175, (e.g. www.nicoll-industries.co.uk). This would be for an 8' x 6' basic unit. Upgrading to 10' x 8', heavy duty sheeting, galvanised struts, 8' table and an 'overhang' to keep customers dry will more than double this figure but will last a lifetime. Second-hand stalls do pop up in the ads, but rarely. If you have this option in mind, start looking now.



The normal width of a pitch is 12' (always check) so a 10' unit gives maximum frontage and room to demonstrate without serious loss to your sales area. An 8' unit is perfectly adequate as long as there is no lathe involved. One further point worthy of note and that is getting your stall to the site. A 10' stall not only weighs about 55kg but will probably have 8' struts with awkward projections. This makes it very cumbersome to carry on the roof rack.

Once the market is open to the public, vehicles will not normally be allowed near the site so always arrive in plenty of time to set up. Approach the Market Manager and establish which pitch is yours. Be patient, everybody has to be squeezed in and it can be a little chaotic at this time. Everybody will be trying to offload and you may not be able to drive up to your pitch immediately. Forward planning is the key as it will save a lot of frustration if you are delayed in setting out your stall.

A recently purchased market stall can be erected in the garden without the slightest difficulty. Try the same exercise on a wet windy market day and it is a different matter. The camber of the road may affect how the struts fit together, the boxes of fish next door are just asking to be trodden on and there is a large puddle right where you will be standing. Identifying each strut with a 'marker pen' can save an awful lot of frustration under such circumstances. Also do not forget the large rubber hammer to assist with dismantling and wedges to compensate for uneven ground.

Method of display should also be considered. It does not take many platters, lying flat, to fill your sales area. Investing in a few plate stands may be worthwhile, but

again, beware of gusting wind. Also, small items can get 'lost' in the melee and may benefit from being placed on a tiered display stand. A small unit can be made very simply or a little more time will produce a more elaborate version topped with finials. In the case of the latter bear in mind that it could easily be damaged during transit so a collapsible unit may be beneficial.



So now you have your wares on display and are ready for the onslaught of willing customers. Are you a born salesman? Now is the time to find out. Establishing a rapport with potential customers is essential; sometimes offering a little information will help (e.g. an explanation of spalting) and yet with others simply allowing them to browse may pay dividends. Do not dismiss the potential customer who simply looks from a distance and then walks off, they will often return just as you are closing and buy two or three premier items. They know what is available, have looked at the competition and return knowing exactly what they want.

Judging when to step forward and engage in conversation (and when not to) can be initially daunting but if you intend to return to that market get to know the regulars, especially approaching Christmas. Whatever happens do not sit at the back of the stall reading a newspaper as such body

language means "I have no interest in selling".

Many questions will be fired at you and advice sought so it will prove useful to take information on available lathes, tutors for courses, local clubs, a good book on trees and of course the current issue of 'Revolutions'.

I will not touch on the thorny subject of pricing, that has been dealt with on many occasions but one point that may be worth an airing - if you wish to supplement your income by expanding your hobby then always bear in mind why you 'invested' all that money in your equipment. Your hobby is enjoyable, therapeutic and a pleasure. Having to make yet another batch of apples and half a dozen bowls by Saturday could take all the fun out of it. At present you make items that give pleasure to you and yours, not 'what sells best'. This, above all, should be treasured. Having said that, selling at such markets is great fun and most rewarding so why not give it a try?

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Bert Marsh admiring a Bob Chapman piece

I have just returned from the Seminar. Fantastic. Fantastic. Fantastic. I would like to pass on my thanks and congratulations to the committee and all of their helpers for a wonderful weekend. Once again met old friends and made some new ones. The demonstrators and the demonstrations they gave were excellent.

It was all very smoothly run and at least from a delegate's perspective, seemed to run without any major hitches. Those involved in the mammoth task of organising and running the event should be rightly proud of themselves. Thanks to all for their efforts.

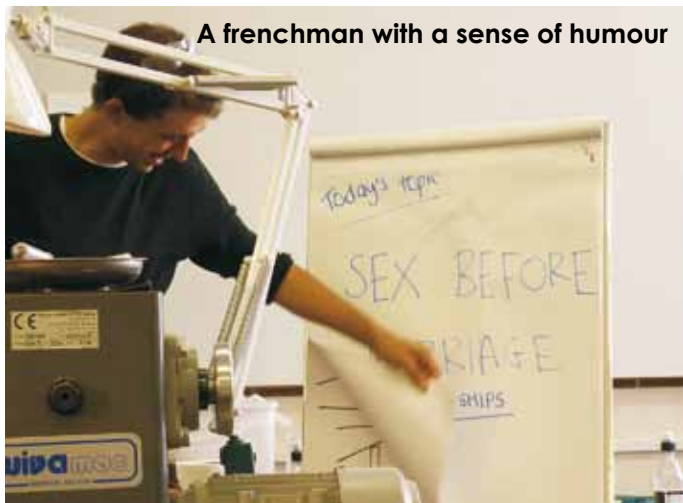
I have to agree it was an eye opening weekend. This was my first seminar but it will not be the last. Can't wait to get into the workshop and try out some of the ideas seen at the demos. Good company, good food and a good weekend. Well done committee.



Al Stirt prays for inspiration



A positive response!



A frenchman with a sense of humour



Benoit Averley at work on a box



Ray Key awards Bert Marsh lifetime membership of the AWGB for his contributions to woodturning

Collecting the Yew

Doug Alderton

John Wilson-Smith asked at one of the Demos, down at the 'Mill', if anyone wanted any yew. Apparently a lady a few miles away from John's homestead had phoned him to ask if he wanted some yew. The yew had been lying in the garden for about a year and she needed someone to take it away. John is well known in his area and often gets the offer of free wood and in this case he needed a helping hand to collect the ton and a half of logged-up timber. I and Stuart Bradfield offered to help and together with Simon Keen, John's stable mate and chainsaw expert, the collection party was complete.

Directions were to a house in no man's land, we were told, 'the house with the white gates'. Stuart had his small trailer fitted to his car and armed with a wad of maps we set off like rally drivers on the great yew adventure. On approaching our destination we could see that John and Simon's cars and trailers were already there and they were just emerging from the front entrance of the large country house with the lady of the house. Believe it or not the lady was called Mrs. Whitehouse the reason the gates were painted white I presume. Stuart and I were directed to the tradesmen's entrance whereupon Mrs. Whitehouse took us for 'walkies' through the garden to the compost heap where the yew had been piled up out of the way. We couldn't help noticing that this wasn't just a garden it was landscaped in a manner that Capability Brown would have been proud of. The main features of the one and a half acre garden were a pond, small summer house, winding pathways, the usual lawns and the tennis court. As it was late autumn, only the trees and shrubs and the mottled green leaves of the carpet of dwarf cyclamen provided any colour. Dotted around the garden were seven carved wood sculptures of animals, each about four to five feet high, bought at an exhibition in Scotland. The pond had been created by filling the root ball hole left after one of the large trees had fallen during a storm. The glass fibre heron decoy standing proudly in the pond was a waste of space as all of the fish had been stolen by the decoy's feathered friends.

Apparently the pile of yew was from a tree with a trunk of about one and a half to two feet in diameter, all sliced up ready to load onto the trailers. The tree had been adjacent to the old garden privy and both the tree and the privy had to come down to make way for the summer house. What surprised us all was the absence of cracks in the wood, no doubt because the wood had been in the shady area of the garden and shielded from the sun by an adjacent row of yews. Also the colour of the wood varied from deep purple, through the browns, then the yellows to the pale cream of the sapwood. Normally you might get a little purple in the odd piece of yew you get to turn but the colours of this wood were out of this world. The roots of the tree must have been nourished with the daily human resources deposited in the ground from the gardener's privy, no doubt from their daily diet of scrumpy and game pie. Maybe this was the reason for the intense colouring of the yew, nature has its way of making the best of its resources.

After half a dozen trips with the trolley to load the trailers with the prime yew it was time for a well earned break, coffee and biscuits generously supplied by Mrs. Whitehouse. The lady of the house casually mentioned that she had two old pieces of tree trunk that were going to be used to make a garden seat. That was the next job on her father's list but unfortunately he took his place in heaven before he

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could tackle that one. We were not surprised really, as the ash trunks were each about five feet tall, on end, and about fifteen inches in diameter. Superman was nowhere in sight so mighty Simon Keen came to the rescue, give him a chainsaw and he is as happy as a pig in ***.



Within half an hour he had ripped one of the trunks lengthways to provide the seat and from the other trunk cross cut two six inch thick discs for the feet. I didn't realize how much safety gear you needed to wear when using a chainsaw. Simon gave me a discourse on the use and safety of chainsaws as he demonstrated his skills. With his chainsaw resistant boots, Kevlar lined trousers, coat and gloves I commented that the outlay must be costly and is it all really necessary for the average woodturner who might want to use a chainsaw. Philosophically his reply was 'What's the price of an arm or a leg'? Just in case, does anyone know how to turn an arm or a leg? May come in handy sometime.



Mrs. Whitehouse's father had been a carpenter and also a woodturner that's why she phoned John as she preferred the yew to be used to make things rather than be burnt on a fire. She showed us a couple of items of her father's, a rebate plane and a turned segmented bowl. The plane must have been over a hundred years old, and was made of beech and

boxwood with boxwood adjusting screws, definitely worth a bob or two as an antique. The segmented bowl was interesting, the rim consisted of ten segments of different species of wood, the first letter of the name of each piece of wood made up the family name i.e. Whitehouse. One last request from Mrs. Whitehouse, 'was it possible for someone to make her a salad bowl out of some of the yew she had kindly donated'? I am sure, in their own good time, one of the three master turners that were with me will decide who will produce the bowl for her. If I had to have a go at turning the bowl most of the tree would end up as firewood and possibly me returning to knock on her door to ask for another yew tree. Light pulls are my limit at the moment!

After completing the loading of the trailers we said our farewells and thanking Mrs. Whitehouse for the yew, we drove away in convoy fashion to John and Simon's 'field' to off-load our spoils of the day. John allowed Stuart and me to take some of the yew as a reward for our help, willingly given, and we look forward to creating works of art when the wood has dried out in a few years time!

To end the day John invited us to his home for a bit of lunch, believe it or not 'White Cottage', where we met his very talented artistic wife Pauline. Her paintings were hanging on most of the walls mainly of woodland scenes and flower arrangements. At the time she was painting a flower and leaves arrangement for their personalised 2008 Xmas card. I had never seen any of John's turnings until I noticed the large sycamore bowl in the corner of the sitting room. More like a cauldron than a bowl, big enough to make the cauliflower and broccoli soup we had for lunch. I think you will agree from the photo that it takes skill to turn an eighteen inch diameter bowl like this one. A bacon sandwich followed the soup then Stuart and I departed, thankful for the day's experience of collecting the yew and the hospitality we received from John and Pauline.



Your Wine Sir

Lionel Pringle

Compared with the more usual types of woodturning that I undertake, the making of this "wine waiter" is extremely labour intensive as there is a considerable amount of time consuming handwork, off the lathe, involved. It is definitely not one of those jobs that can be completed between breakfast and lunch, unless those two meals are on different days. Somebody with a good grounding in woodwork generally will probably find it easier than those who have not, but don't despair as success will leave you with a practical and attractive centre piece for your dinner table.

If this is the first time that you have tackled something of this complexity then I suggest you use some timber that has cost you little or nothing, salvaged from the local double glazing skip or something of that sort. I have used some *Macrocarpa*, a good quantity of which I obtained at a reasonable price some years ago, it has the advantage of being a very attractive and saleable timber if the project works and if it doesn't you haven't lost a small fortune. The other contrasting timber, used for the acorn and the bottle coasters, is Teak, some offcuts of which were waiting for a suitable job to come along. Seven pieces of timber are required; for the main structure you need the following, 1 x 305mm diameter x 25mm thick (the bottle stand), 1 x 275mm diameter x 38mm thick (the glass rack), 1 x 190mm diameter x 25mm thick (the base plate) and 1 x 75mm square x 250mm long (the stem). For the rest you require 2 x 100mm square x 19mm thick (the coasters) and 1 x 65mm square x 110mm long (the acorn), all in a contrasting timber. The other items you need will be a 4" lazy susan bearing, six wine glasses and two wine bottles (preferably full). All of these items can be seen ready and waiting in photograph 1.

We will make a start with the bottle stand, essentially a flat bottomed platter with a small lip, a minimum of 19mm thickness base is desirable to take the fixings for the lazy susan. I use a screw chuck for my initial fixing as it is the simplest method and the presense of the screw hole will be hidden by the base plate and the stem. Firstly clean up the edge and the face and round off the corner. Now turn a recess in the face, 140mm diameter x 3mm deep, and flatten off the bottom, this is to locate the bearing. In the centre of this recess turn another to take a dovetail expanding chuck so that the stand can be reversed and the top side worked on, photograph 2. When this is done, clean up and sand to a finish.

Before starting work on the reverse side it is a good idea to fit the lazy susan bearing in its recess now and mark clearly one of the fixing points, both on the bearing and the wood, so that it can be refixed in the identical position. Failure to do so may result in the finished piece giving the appearance of being

off centre, the reason for doing this now will become apparent later. Remove the bearing, reverse the plate and mount it on a suitable chuck, jaws in the region of 65-75mm diameter will be best, to give maximum support to the outer edge of the plate. Leave a lip of 6mm width around the edge and remove wood to a depth of 6mm, you will need a suitable straight edge to ensure that the bottom is flat. Some people may prefer to achieve this by making use of a straight scraper, but I find that a bowl gouge will give the best finish, (always use the method that suits you best, but never be afraid to attempt something new if you think that there is half a chance of making a better job of it, you should never stop learning). Make a 50mm diameter recess 10mm deep in the centre to take the spigot of the stem, photograph 3, and then sand to a finish.

The same basic procedures are now used to make the base plate, except that it will not be acceptable to have a screw chuck hole in view on the bottom. In order to eliminate this, mount it on a screw chuck initially, with no more than 19mm penetration, true up the centre area of the face and cut a shallow dovetail recess and then reverse it and mount it on a chuck. Now cut a 140mm diameter x 3mm recess for the bearing and another dovetail recess for the chuck, clean and sand as before, reverse it once again leaving the screw hole out of sight on the inside of the bearing plate. The bottom can now be cleaned up and the shallow recess removed, the edge is worked at an angle towards the inside, this can be seen clearly in photograph 4. Before sanding draw a light pencil line 64mm from the centre and at a point along this line make a mark with a bradawl, an 8mm hole will be drilled here as an access point to fit the screws through the bearing into the bottle stand; clean and sand.

The bearing can now be mounted in position to ensure a good fit and that it runs smoothly, screw it first to the base plate ensuring that the access hole is left clear, once again mark one corner clearly so that it can always be relocated exactly. The next part of the procedure can be frustrating if precautions have not been taken to make life easier. The fact that we have already put the screws in once helps to simplify the job, a magnetised screwdriver can also be an asset. Place the bottle stand and the base plate together ensuring that the marked corner of the bearing is in roughly the right place. Use an awl or a round wire nail to locate the bearing over the first screw hole, gaining access to it through the 8mm hole in the base plate, and insert the first screw. Do not fully tighten it at this stage, revolve the base to the next hole and repeat the procedure. When all four screws are in and the whole thing revolves to your satisfaction fully tighten the screws, there should be a gap of between 2mm-3mm, photograph 4, between the two elements, now it all has to be dismantled again so that the work can be continued.

Photograph 5 shows the first operation in the making of the coasters. Drill a 25mm diameter hole in the centre of the bottom face to a depth of 6mm. This serves two purposes, firstly it is used to mount the blank on the expanding stepped engineers jaws of my 4-jaw chuck and subsequently it will be used, in conjunction with a suitable plug, to fix the coaster to the bottle stand. Mount the blank on the chuck, photograph 6, and reduce it to a disc. You should not have any problem in turning down from the square, but if you are in any way doubtful then remove the corners with the bandsaw if you so wish. The finished coaster is simply a miniature version of the bottle stand so the procedures are, for the most part, identical, photograph 7. The underside can be cleaned up by fixing the coaster on a jam chuck. Repeat the procedure for the second coaster.

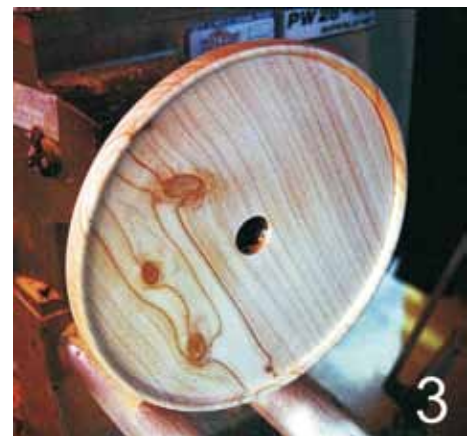
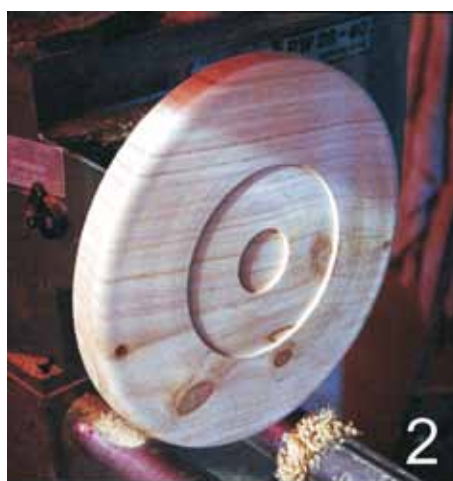
Returning to the bottle stand, drill two 25mm diameter holes at each end of a line through the centre, ensure that the line lies along, or is at 90° to, the grain direction. The centres of the holes will be 61mm in from the edge of the stand, assuming that you have an overall diameter of 305mm, photograph 8. This done, return to the lathe and turn up the two fixing plugs from a piece of scrap hardwood, 25mm diameter x 11mm long, and then fit the coasters to the stand, photograph 9, do not glue at this stage.

Now we will move onto the stem which supports the glass rack. The length of this item is obviously dependent upon the type of bottle that you intend to keep in it, I have worked on the basis of the standard wine bottle, photograph 10. If you wish to

use predominately sparkling type bottles you may have to make some adjustments to all of the sizes I have given. In this case the length from shoulder to shoulder will be 230mm with 10mm spigots at each end, the overall diameter is 75mm. The shape that I have used, photograph 11, is one that I particularly favour but if you would prefer something a little more ornamental then I leave you to your own devices. Ensure that the spigots fit tightly in the appropriate recess and also undercut the base of the shoulders fractionally so that they will seat properly without any gapping, photograph 12.

The glass rack is without doubt the most difficult and time consuming element of the whole piece and will be a great test of your abilities both mental and practical. Once again, mount the blank on a screw chuck and turn to a disc of 275mm diameter, clean up the face, which will be the underside of the rack, and then starting from a point 38mm out from the centre gradually taper the thickness from 38mm to 19mm at the edge, leave a curved lip on the inner edge to give a line of demarcation. Draw a pencil line 205mm diameter on the face, this is the centre line along which the holes for the slots will be drilled, photograph 13. Mark out eight equally spaced points along this line, if you have a dividing head on your lathe you will have no problem, if not you will have to bone up on your school geometry, or ask the children. Finally cut a recess for the stem spigot to fit in, again this needs to be a good tight fit.

Remove the rack from the lathe and drill the holes, the first two are 38mm diameter and will be directly



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opposite one another. Ensure that the grain direction is the same as the bottle stand otherwise the appearance of the finished piece will be ruined. The remaining holes are all 25mm diameter, see photograph 14, keep withdrawing the drill bit to clear the waste otherwise you run the risk of burning the sides of the holes.

The final marking out of the slots is achieved by connecting tangentially the opposing sides of opposite holes. The best method of doing this is by making use of a length of broken steel tape measure, this is clearly shown in photograph 15. Cut out the waste on a bandsaw ensuring that the unturned face is at the bottom so that if you have any tear-outs they will eventually be turned away, photograph 16.

Reverse the rack and mount it in the 4-jaw chuck by expanding the stepped jaws into the stem recess. You now have to turn a piece of wood that has holes in it. To stand the best chance of success you will need a combination of high speed, sharp tools and great care, once you go beyond a certain thickness the wood will start to flap about at the extremities and it will be difficult to obtain a clean finish, I find that 10mm is probably as thin as you can safely go. What we are looking to achieve here is a gulls wing cross section, photograph 17. Obviously we want the glasses to incline towards the centre and not the outside, this will be done by removing material from the outer edge to give an even thickness across the areas where the glasses will hang. Keep the thickness in the central area as great as possible and work a shallow dish in the intervening space, all of this can be seen in photograph 18. Do not attempt to sand anything other than the central boss on the lathe as you will only end up rounding off edges untidily

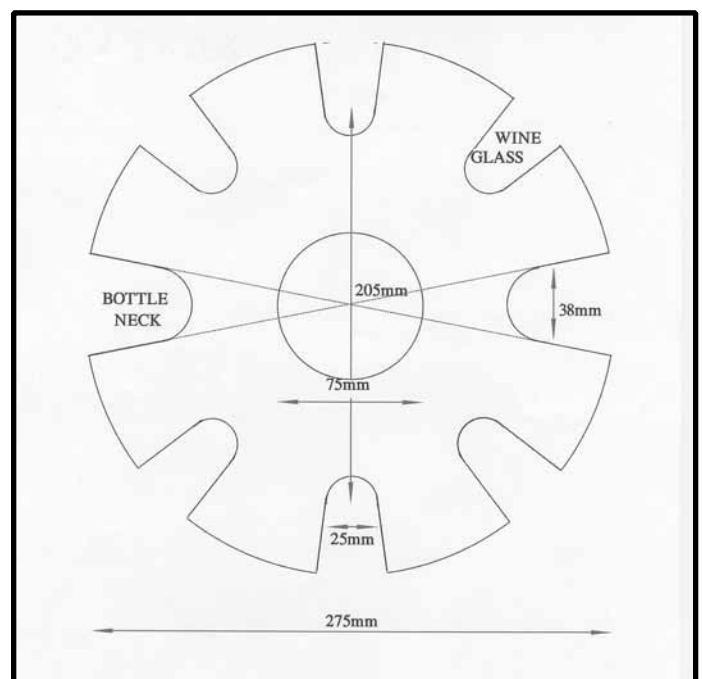
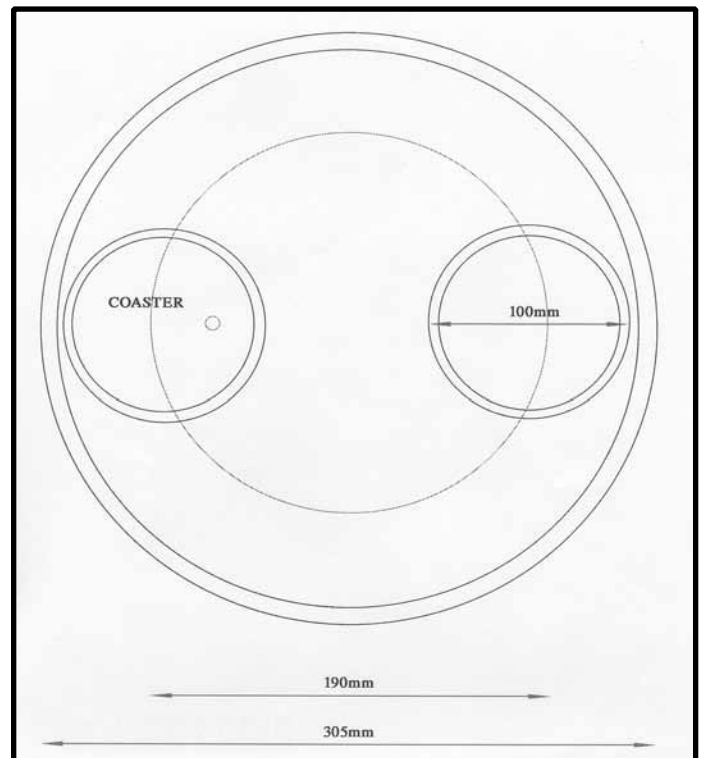
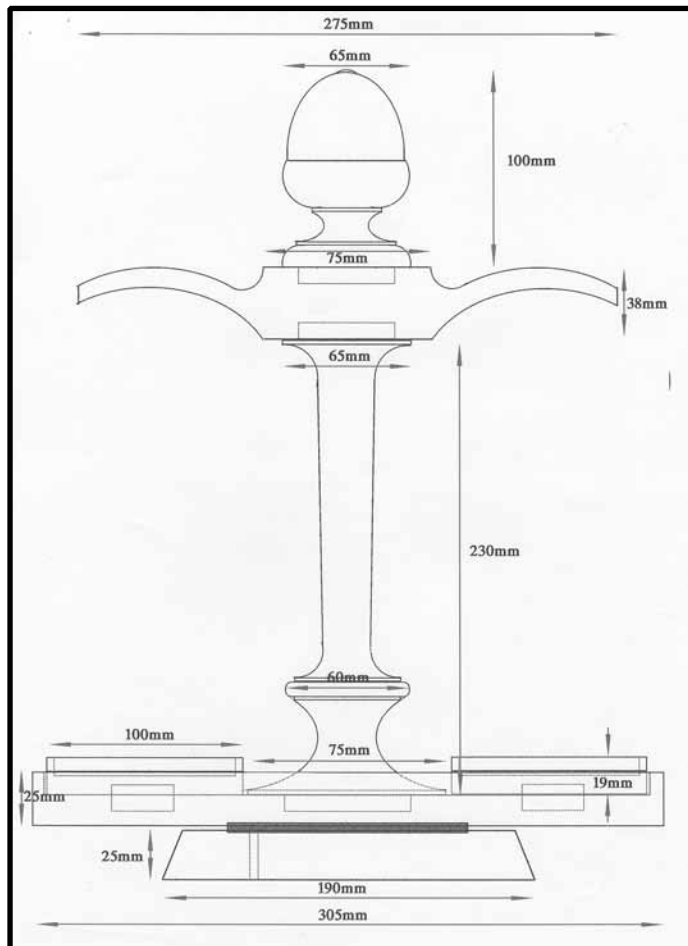
and probably damaging your fingers, I'm afraid that the only successful way to sand this piece is slowly and methodically by hand. I do use a home-made disc sander, photograph 19, to get into the slots and sand the side walls but there is no real alternative for the rest of it, however perseverance will reap its own rewards.

The final piece to be made is the decorative acorn which makes an attractive handle by which the entire unit can be picked up and carried and also finishes the whole thing off rather well. The finished height of the acorn is 100mm from the shoulder to the tip. Remember to leave sufficient additional material to turn the spigot and to be able to clean off the mark left by the tail stock. The majority of the turning is done whilst the wood is between centres, photograph 20. To clean up the tip, the spigot is held in the 4-jaw chuck, photograph 21, and the whole piece is sanded to a finish. Once again it is important that the spigot is a tight fit in the recess, all of the joints must be 100% secure as two full bottles and six glasses weigh quite a bit. Photograph 22 shows everything dry assembled for a final check.

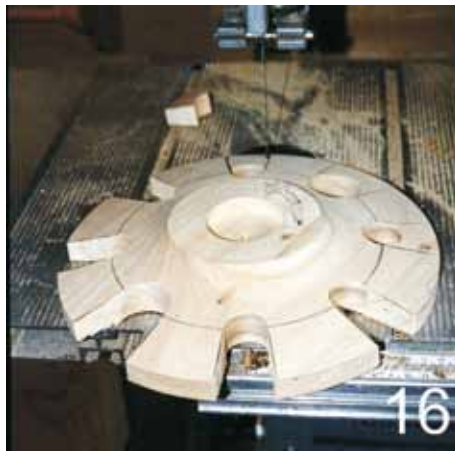
Before gluing all the pieces together it is necessary to apply the Danish Oil and the final wax coat. I find 4-5 coats of oil applied over a similar number of days, so that it has time to dry, (rubbing down each coat in between with 0000 wire wool), and a final coat of quality paste wax produces a very fine finish. Try not to get any oil or wax on the parts to be glued, covering them with masking tape may be a good idea. Use a good quality PVA adhesive to glue it all together, don't fix the base plate until it is all secure, and do ensure that the slots for the bottles in the glass rack match up with the positions of the coasters. I

find that the lathe itself works very well as a cramp to hold everything together whilst the glue sets, but remember to protect your well polished surfaces. In photograph 23 you can see the “wine waiter” reporting for duty.

After all that hard work you definitely deserve first crack at the bottle you’ve been using to keep a check on your dimensions.



If you are encouraged to have a go at this project larger versions of the drawings are available from the author; contact details at the bottom left hand corner of page three.



SUBSCRIPTION RATES 2010

As was announced at the AGM, and reported in the last edition of *Revolutions*, the subscription rates will be increased with effect from January 2010.

The new rates will be:
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Our Membership Secretary has asked that members who pay by standing order should notify their banks of the change NOW.

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Thankyou for your co-operation.**



Jason Breach receives the Tony Boase award for best in show from Jackie Boase



Stuart King just gets the boot from Reg Hawthorne



Extra curricular activity

A quick note to everyone involved in the seminar, this one was the first I have had to pay for, having been a presenter two years ago and being involved with the trade for the previous four. Money well spent with great demos and a good atmosphere. A thankyou to everyone who came and said hello and an especially big thanks to the Norfolk boys for sharing a table with me on Saturday night (they let me finish the potatoes that were left).

What a fabulous three days we were given. It was non-stop from start to finish. Excellent demonstra-

tions, great food and the camaraderie was never ending. The whole committee must be thoroughly chuffed that everything went so well, they certainly did their bit to ensure the success of the event and are to be congratulated on the result. This was also my first seminar and I shall certainly start putting 50p a day away for the next one. The instant gallery was inspirational, the internet auction was a real eye opener, and the banquet was a great success with star performer Bert Marsh. What a weekend and thank you so much to ALL the committee.



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