



Revolutions

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Henry Taylor Tools

are proud to announce a significant advance in the
performance of turning tools with the introduction of
their new Kryo range; building as it does on its
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KRYO

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and gold coloured flume on the blade. However, to
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there's no going back.

*Go on -
spoil yourself!*



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FRONT COVER

A delicate pair
of candleholders
made by
Anne Hayes

Photograph courtesy
of
Charles Sharpe

Copy deadline
for the next
edition of
Revolutions

July 17th

Derek Phillips, an Appreciation

Ray Key

Over the years the AWGB has been very fortunate to have attracted members to its committee that have shown loyalty and commitment. Some of these have been long serving and have contributed way beyond the call of duty. Some, I have said before, are like a stick of rock, they have AWGB coursing right through them.

One of these dedicated members is Derek Phillips who has been the AWGB's Membership Secretary for many a year. He resigned his position earlier this year. Derek was first elected to the committee in 1997, he was an individual member, (*as we all are*), and was not a member of a Branch. He felt, at the time, that those not in a Branch didn't get as good a deal as those who were. There was a certain truth here, for reasons of expediency entries to a certain competition were only open to Branch members. The late (*and much missed*) Keith Rowley also made his point known on this matter. Since then the AWGB committee has always guarded against this happening again. But Derek was far from being anti-branch; in 2000 he was the driving force behind the formation of Cambridge Woodturners and was made an Honorary Member of that group in 2006. Since his move to the West Country he has become a member of Branches there. For most, Branch membership will always be beneficial; the opportunity to interact with like minded individuals has to be advantageous.

Derek contributed much to the AWGB from the start; he took on the role of Membership Secretary in 1998, a job he has dedicated himself to for twelve years. Many a member will have had a phone call from him if there was a problem with their subscription or their receipt of Revolutions etc. I wouldn't call him a Luddite, but technology was not something he embraced with relish, a phone call was always preferable to an impersonal e-mail.

Derek often wore his heart on his sleeve, any points he had to make were made with conviction and passion; he was never a shrinking violet. He believed in calling a spade a spade, the views he expressed were borne from his passion for the AWGB.

He was always a major player at the bi-annual Seminars, usually as a part of the workshop team, and for the last three in which he was involved he was the team leader. If Derek and the late Tony Witham were on the case you could rest assured all bases were covered.

This little story from an AWGB Seminar some years ago might amuse you. On the Auction night Derek bid on a piece by Mike Hosaluk, after some hectic bidding it was knocked down to him and it fetched a very good price in UK terms. There were those in attendance who had noted similar pieces of Mike's in the Instant Gallery at about a third of the price. Next morning they all sold and more orders were placed, your current Chairman, a certain Reg Hawthorne, was one of those with an eye for a bargain.

2007 was Derek's last Seminar; he was finding long distance travel to be increasingly more onerous. Shortly after the seminar he and his wife Anne 'retired' to Devon. This move precipitated his standing down as an elected member of the committee, as he no longer relished travelling the long distances to committee meetings. He expressed a willingness to continue as Membership Secretary and was duly co-opted back into the role he had done for the previous ten years.

In September 2008 at the Yandles Autumn Show, the then Chairman, Chris Eagles, presented Derek with a plaque marking the award of Honorary Life Membership of the Association in recognition of his service to the AWGB and woodturning in general. He even got the job of issuing himself with his Life Membership card.

Enjoy your woodturning in semi-retirement Derek, keep the club members on their toes, but most of all enjoy that wonderful part of the world where you now live. There will be those of us who will miss the odd communication from "*the bear with little brain*".

Thank you Derek, for your unstinting dedication to the AWGB and its many causes.

AWGB - AGM 2010

Oddington Village Hall, Gloucs.
Sunday 28th March 2010

The Minutes of the Meeting

1 Apologies for absence were received from Graham Lovett and Jon and Bron Simpson. Twenty three members plus the committee attended the meeting

2 The minutes of the AGM 2009 held on 5th April 2009 at Daventry Community Centre were unanimously accepted as a true record. There were no matters arising from the minutes

3 Honorary Chairman's Report.

Reg Hawthorne, the Honorary Chairman of the AWGB gave his annual report to the meeting. A copy of his report follows. In addition to the report the Chairman announced that seven pieces had been selected from the instant gallery to be a part of the next travelling gallery. The makers of the selected pieces, who all agreed to their items being used, are: Sam Webber, Anthony Southey, Vic Green, Steve Daysh, John Montgomery, Tim Davis and Keith Drew. Reg also said the Trade and Business liaison Officer is to be filled by Paul Howard and it is possible that we now have someone in mind to fill the vacant post of Regional Representative for the West. He also announced that in future all junior members under the age of 19 on 1st January will have free membership. It was proposed by John Montgomery and seconded by Jack Townhill that the report be accepted. This proposal was carried unanimously.

4 Treasurer's Report.

Adrian Needham, Honorary Treasurer of the AWGB, gave his report and presented the accounts to the meeting. A copy of this report and the balance sheet follow, a full set of accounts may be obtained by application to the Treasurer. In response to a question Adrian said he was concerned at the cost of the membership cards, which although only being relevant for a year are built to last. He and the E.C. will look at the quality and cost of the membership cards before next January. Jack Townhill proposed and Graham Ball seconded the acceptance of the report. The proposal was carried unanimously.

5 It was announced that the EC had invited Ray Key to continue as President of the AWGB. Ray Key has accepted the invitation.

6 Election of Officers. There being only one nomination for each of the Officer posts the following were elected:

Reg Hawthorne - Chairman

Adrian Needham - Treasurer

Mike Collas - Secretary

7 Election of Executive Committee member. There being only one nomination for the post the following was elected:

Peter Bradwick - Development and Training Officer

8 Election of Regional Representative. There being only one nomination for the post the following was elected.

Brian Partridge - Regional Representative, East

9 Members to be co-opted.

David Atkinson - H & S and Insurance Officer and Data Manager

Sandra Needham - Membership Secretary

Lionel Pringle - Newsletter Editor

10 Peter Bradwick, Training and Development Officer, said that his role has changed considerably since he took it on. Originally he was mostly concerned with the organisation for Youth Training, now he was also responsible for member development and the demonstrator training programme. All our training activities are funded by the raffle proceeds from our biennial Seminars. Member development used to be by a grant applied for by an individual member, but the EC decided this was not the best use of the available funds. It was decided that better use of the funds would be by organising training days with professional turners at which more than one member could benefit. The aims of the new scheme are that it is available to all members. If a member wants a particular professional or technique then we will attempt to arrange a day and advertise it for others to be included. For the same financial outlay several members will benefit instead of just one as happened under the grant system. Training days are to be arranged covering all levels and styles of woodturning. Venues will be arranged across the country, either at a professional's workshop, a branch meeting place or a trade workshop. Recently at Portishead ten members had benefited from a day with Mark Hancock and Mark Sanger. Further days are arranged at Cwmbran in May and County Durham in August. We are budgeting to organise ten training development days a year. It has been decided that these days will be on a 'no charge' basis although those attending can, if they wish, make a donation. The days will be advertised in Revolutions and on our website with an application form available from the website or the Training Officer. A question was asked if a limited interest technique was requested would a day be organised. Peter said as it was only necessary for a minimum of four to six members to attend the answer was probably yes. Another question was asked as to whether the charge of £20 quoted in Revolutions still applies? Peter said that this had been abolished. A third question was asked regarding how members would be selected to attend these days. Peter said this had not so far been a problem, but all three days arranged had been fully subscribed. At present it is on the basis of first come first served but this will be under review as the scheme develops. Peter said that we may have to review an applicant's experience level and we will be holding a beginners day in the East later and also have other days at varying levels. Peter said the EC was still considering whether we should instigate a registration fee for all courses to try to ensure that a member who applies actually attends as if they did not it was depriving another member the opportunity to attend.

Peter then went on to speak about the Demonstrator Training Programme which had started in November 2008 as the result of a suggestion made at the previous AGM. The scheme was still evolving. Its aim is to provide consistent training so that experienced

Chairman's Review 2009/2010

competent turners are able to demonstrate to their own, and other branches and clubs, and to promote the craft of woodturning. Again it is the aim to eventually make it available to all members to develop their communication and presentation skills. Each course is for a maximum of four candidates and lasts one day. It is a very intensive day. Again we are currently budgeting for ten courses per year which equates to 40 members being trained. The trainers are all volunteers who only receive travelling expenses from the Association. The venues are arranged and funded by a branch on a no charge basis. Again the day costs the participants nothing but a voluntary donation to the training fund is accepted if offered. So far we have organised 13 training days meaning that more than 50 members have been trained. Peter said he thought that the days are better if the trainees are from various branches or clubs rather than all coming from one. Clubs are able to hold demonstrator training days as long as all the trainees are AWGB members. Any branch or club wanting to host a demonstrator training day should contact Peter. Application forms for trainees are on the website or direct from Peter who can also let members have a curriculum and a list of trainers who can be contacted. Going on to Youth Training Peter said that we are now expanding this towards the north of the country. During this year four youth training courses have been arranged. As Reg has announced all junior members now enjoy free membership under the age of 19. A question was asked about charges for youth training days. In answer any charge made is for food otherwise the day is free, but as with other training consideration is being given to a registration/commitment fee which may be charged. The Worshipful Company of Turners cover the costs of the trainers. Peter said that the EC will continue to monitor courses and fees but we will always endeavour to be consistent. In closing his presentation Peter said he now needs to have help co-ordinating the various courses as the amount of work involved has increased considerably since he was first appointed. He said he thought initially there was a need for a co-ordinator for each of the three types of training, development, demonstrator and youth. John Montgomery said he would like to be considered to help co-ordinate the demonstrator training.

11 Any other business.

Reg Hawthorne said he had received an email from the North London Branch full of praise for the demonstrator training event they had recently held. They also said they thought it would be appreciated if attendees of the training received a certificate acknowledging their attendance on the course, similar to those given to the scouts and youth course attendees. Reg then announced the winner of the Chairman's prize for instant gallery submissions. The winner was Sam Webber. John Montgomery proposed and Jack Townhill seconded a vote of thanks to the committee for their work on behalf of the Association during the past year which was carried. The meeting closed at 3.30 pm.

Another year completed, a very busy year, which included the Seminar. This was the first time I had organised one, taking over from Ray Key, with Mike Donovan taking over the role of co-ordinator from Mike Dennis. Most of the committee were also new but came together as a team and I think produced a very good event. The first ever Internet auction devoted to woodturning was held at the seminar and raised a lot of money which has allowed us to plan the expansion of our training and development programme. The work on the next Seminar has already started, we don't get a year off, signing up International Demonstrators has to be done a long time in advance. The dates are 12th August to 14th August 2011, so please try and come and enjoy the event - it is for everybody, including beginners.

As AWGB Chairman I sat on a committee of craft people working with creative and cultural skills to produce a generic set of National Occupational Standards in Craft - the result was a set of units (approximately 50) that have now been passed up for allocation of levels and establishment of awarding bodies etc.

As a committee we have been working extra hard due to unfilled posts on the committee, we lost two members due to severe family illnesses, although one has now been able to return. The Trade Liaison post and that of Midlands area representative remained vacant, and finally Derek Phillips our Membership Secretary has retired after many years. Please consider if you can help in any way - we only have an Association if people are willing to serve. If you can't fulfil one of the vacant posts completely we are looking at having known helpers who could help. For instance, the Regional Reps are responsible for some large territories, helpers would be useful in day to day management. Please think about what you could offer, all the posts are very rewarding, getting to meet people and a real sense of achievement when your efforts come to fruition at seminars, shows, training and club events.

We have been making efforts to move the Association forward, as well as keeping up with all the day to day routine activities. It is our aim to establish beyond doubt the AWGB's position as the leading Woodturning Organisation in this country. We are embarking on several initiatives on a national scale to achieve this with an expanding training programme. Working with the Scout Organisation on a national level will introduce many young people to woodturning, going some way to replacing what our education system has dropped. Free membership to anyone under 19 is now offered.

The Training and Development programme announced last year has been 'developing' with Peter Bradwick honing the system as we progress

and learn. More workshops are being organised with a push towards the North with the various types of event - youth, development and presenter training.

My particular interest is in youth training. As I have said before I'm not happy at the age of seventy as being someone who represents the average age of wood turners. The scheme is working well and expanding slowly, working in association with the Worshipful Company of Turners who provide some of the finance.

We now have a formal arrangement with Scout headquarters to involve scouts in woodturning. The top badges i.e. the Chief Scouts gold, platinum and diamond badges are multi element awards and woodturning can satisfy the creative element. Similarly the Queens Scout award has a creative element which can be satisfied over a longer period. Assessment criteria have been agreed with the Scouts and Peter Bradwick can supply Scout packs to any branches or groups of members who would like to become involved. The pack consists of an explanatory letter, safety information, assessment criteria, certificate examples and appropriate drawings. A trial has been started with three branches and three troops. We will use the results of this trial to modify our paperwork, procedures etc. if necessary and then publish the results and hopefully everyone can join in. As well as introducing the scouts to woodturning, I'm sure in the long term we will have new younger members coming into the Association.

Our treasurer Adrian Needham, who has a full time job on the side, volunteered to temporarily take on the job of Membership Secretary aided by his very willing wife Sandra who some of you will know also helps at the Seminar. In addition to both of these tasks Adrian has been leading a group of four investigating the possibility of gaining charitable status for the Association. I can now add that Sandra has volunteered to fully take on the role of Membership Secretary.

We have introduced this year a modified system of acquiring exhibits for the travelling exhibition in non Seminar years, by selecting pieces from multiple club events and from this AGM. This will supply part of the number required and we have written to branches and published on the website and the forum the other means of selecting pieces. I would like, in the longer term, to develop this selection process into a national competition with prizes supplied by ourselves and the Worshipful Company.

How we present ourselves is something we have been giving a lot of thought. Revolutions has been improved by now being in colour and we are currently looking at all our public literature, leaflets, posters and the website to ensure we get our message across in a modern way. (Please don't forget that we pay for articles in Revolutions, so please submit something,

we can only publish the material supplied).

The Association is still expanding, with more members and more branches, please get involved and help us to develop and become the organisation everyone wants to be part of.

I have mentioned one or two committee members so far in this report but I would like to thank and congratulate every one of them as a whole for their support and work over this year. We came together mainly as a new committee, with some vacancies, but nevertheless managed to organise the Seminar, hold the first internet auction of woodturning, maintain all the normal duties and begin new strands like scouts, increased training, investigating charity status and improved publicity. Hopefully with increased numbers, and more experience we can continue with these and introduce others to lift this Association into the position it deserves.

Reg Hawthorne - AWGB Chairman



Reg Hawthorne presenting Sam Webber with the Chairman's prize for "Best in Gallery"



A corner of the Instant Gallery, Sam Webber's piece is the miniature chair

Treasurer's Report 2009

This year, the first part of my report reflects on our efforts to review our accounting process. Recognising that membership fees amount to some £45K and Seminar income is in the order of £70K it was felt fitting to ensure that our accounting method is both appropriate and compliant with good practice. In addition, the EC has been considering the merit of the Association applying for charitable status with the attendant benefits. To that end advice was taken from Messrs Howard Wilson Chartered Accountants to help us review our accounting process, assist with software re-evaluation and to carry out the end of year examination of the accounts. On the topic of the status of the Association, the professional view is that we are in somewhat of a 'no man's land' as far as regulation is concerned and that serious consideration should be given to either becoming a 'not for profit' limited company or an unincorporated charity. This is a topic where more research and consideration will have to be given and one that we will be looking at over the coming months.

Turning to the overall review of the accounts, I believe it has demonstrated that our processes are essentially sound and with one or two minor changes we can be wholly compliant with good practice. After careful consideration and taking external advice, it was recommended that we change from our rather dated Sage software to the more user friendly QuickBooks package: this recommendation having been implemented with effect from the start of the financial year 2010.

The following key points to arise from the review:

- **Authorisation of Invoices / Payments:** The EC policy is for all payments to be authorised before payment by the Treasurer. This is done in practice but the process is considered to be too informal. Accordingly, a revised process will be implemented that requires a clear audit trail for payment authority that separates those involved in committing expenditure or receiving payment from the process of authorisation. This will involve a little more 'process' but will clearly safeguard both the Association and the individuals concerned.
- **Depreciation:** In the light of the actual value and type of property held by the Association it was recommended that we move to a minimum value capitalisation policy. In practice this means depreciating fixed assets (that are below a set minimum purchase price) to a zero value on acquisition. In this way there are no false values presented for fixed asset holdings. In these accounts, to assist with the implementation of this change in policy, a decision was taken to reduce the value of all currently held "fixed assets" to a zero value (by way of accelerated depreciation). This has created a larger depreciation in the year's accounts of some £3200 against a more normal £1100, thus increasing

the apparent loss for year. However, this is a one off paper loss and based on the likely purchases in the forthcoming years, will result in very little scope for any fixed asset to be capitalised. This has the added benefit of reducing the ongoing records required to be maintained in this area.

- **Accounting Process:** Traditionally, the income and expenditure detail presented has only reflected the main fund with summaries of the Seminar and Development Fund. This is not regarded as best practice and would be unacceptable in the more regulatory regime associated with charitable or incorporated status. No change has been made for this year but a new format will be introduced for 2010.

- **VAT:** The accountants note that the current level for VAT registration is £68,000 per rolling period of 12 months – you will see that the Association surpassed that sum in 2009. It may well be that the Association can gain exemption from the requirement to register but it cannot simply ignore the situation. We will be working with our advisers to ensure that we are functioning within the VAT rules and to put in place a monitoring system to ensure future compliance in this area in the next few months. Suffice to say at this stage, that the spectre of VAT registration is more one of additional administration than one of potential financial discomfort.

Fixed Assets

The remaining book value of fixed assets has been depreciated to zero which shows a greater paper loss than has hitherto been the norm: a one year phenomena only.

Membership Subscriptions

Membership subscriptions are those relevant to year 2009 membership. Payments made in 2009 for 2010 membership fees have been recorded under the 'Liability' heading.

Bank Charges

This the first full year of bank charges – not an insignificant cost.

Bank Interest

As you will all be only too aware there is little income to be received from funds on deposit. This year even the strategy of maximising opportunity by buying short term bonds proved to be administratively more costly in terms of time and negotiation effort than was merited by the return. We can but hope for a better return 2010.

Corporation Tax

A modest net credit was achieved with Corporation Tax this year on the concession for 'small businesses'. I will review previous years with our accountants to determine whether any refunds for previous years can be achieved.

Prepayments

Prepayments comprise the purchase of membership cards (£770.50) and the insurance premium (£6034.75) for 2010.

Seminar 2009

Seminar 2009 attracted more delegates than our

budget aspirations and as a result the event achieved a modest surplus.

Trade Creditors

Trade creditors comprise an Accountant's fee of £430 which is an increase on previous years occasioned by the additional specialist advice detailed above.

Trade Debtors

Trade debtors comprise unpaid Revolutions advertising accounts at year end – now fully paid.

Development Fund

The Development Fund supported individual Association member's development opportunity, the demonstrator training programme, Seminar scholarships and the Youth programme.

Financial Out-turn

The outturn shows a deficit of £3485 for the year which is half as much again as in 2008. However, the decision to depreciate fixed assets to a zero value accounts for almost two thirds of the deficit. Thus, the true deficit is in the order of £1K which is half of that predicted in my last report.

Membership Fees for 2011

Membership fees were increased with effect from 1 January 2010 as determined at the last AGM. There is no requirement to increase fees further and thus I recommend that fees are held at 2010 levels for 2011.

Adrian Needham - Honorary Treasurer

Association of Woodturners of Great Britain

Balance Sheet as at 31st December 2009

	2009		2008	
	£	£	£	£
Fixed Assets				
Computers and software	0.00		522.74	
Exhibitions and display	0.00		2380.02	
Lathes and tools	0.00		430.04	
Videos and slides	0.00		0.00	
Net book value		0.00		3332.80
Current Assets				
Debtors	1296.00		1382.40	
Prepayments	6805.25		742.60	
AWGB Premier Account	39047.31		36029.27	
AWGB Current Account	<u>6362.30</u>		<u>10172.00</u>	
	<u>53510.86</u>		<u>48326.27</u>	
Current Liabilities				
Creditors	430.00		150.00	
Membership subs in advance	9398.00		8327.00	
Corporate membership in advance	0.00		75.00	
Seminar payments for 2009	0.00		5112.00	
Insurance for branches	<u>0.00</u>		<u>0.00</u>	
	<u>9828.00</u>		<u>13664.00</u>	
Net Current Assets		43682.86		<u>34662.27</u>
Total assets less current liabilities		<u>43682.86</u>		<u>37995.07</u>
Represented by:				
Accumulated funds b/f	26240.46		28781.36	
Net deficit/surplus for the period	-3484.86		-2540.90	
		22755.60		26240.46
AWGB Development Fund b/f	4507.87		6315.37	
Activity	7033.70		-1807.50	
		11541.57		4507.87
AWGB seminar account b/f	7246.74		7101.86	
Net profit/overspend	2138.95		144.88	
		9385.69		<u>7246.74</u>
		<u>43682.86</u>		<u>37995.07</u>

AWGB Member Training & Development Course

Hollow Form Techniques & Design

The first course under the new AWGB training and development format for members took place at Portishead, Bristol on Saturday 27th March 2010. Ten members were successful applicants for training in Hollow Form Techniques and Design, on this intense one day course under the tuition of Registered Professional Turners Mark Hancock and Mark Sanger.

Starting promptly at 10.00am Mark Sanger outlined the objectives of the day, turning a hollow form from green wood and the process of seasoning that piece for completion on a date in the future. He then demonstrated his method of turning the outside of a hollow form from the log, with the pith aligned between centres. The first ribbons of the day were then flying over a turner's shoulder. As the log turned from a cylinder into his selected design, he explained tool presentation and control with maximum safety always in mind.



Mark Sanger with the days first ribbon shavings

Explaining his reasoning behind the chosen design, shape and dimensions that made a form pleasing to the eye were of the utmost importance, and if necessary at the expense of sacrificing wood to achieve that aim rather than retaining wood at the expense of shape or form.

Members were enlightened on the reaction of wood after turning and the drying process, also the importance of understanding the natural shrinkage in wood as it seasons, and how to work out by percentage the initial thickness of the wall of the hollow forms. The first stage of the hollowing process, that of drilling to the required depth was demonstrated, the method of hollowing in stages was explained and the members were told that hands on instruction suitable to their chosen tool would be given as each had various tools to complete this process.

Mark Hancock then explained his method of turning

a hollow form to completion from green wood and showed a varied range of hollowing tools available, ranging from scraping tools, hook tools and open and protected ring tools from an array of different tool suppliers. All of these tools were available for the members to try out during the day.

As it was clear that the members were keen to have a go, timber and lathes were allocated and they were set to work. Their task was to turn the log into a cylinder and design their shape for a hollow form. A word of advice was offered to those who were first timers at hollowing, to leave the opening wide enough for them to be able to see how the tool is working, and to get a feel of that tool, before attempting blind hollowing through a narrow opening.

The joys of turning green wood soon became apparent, the look of satisfaction on the member's faces was clear to see as ribbons flew. The looks of joy were soon replaced with bemusement and thought, as for the first time for some it was apparent that they had not consciously thought out a design, or worked to the Golden Rule before, faces were distorted and tongues bitten in deep concentration.



Peter Oram in deep thought

The sawtooth bit made its last cut through to the base of each form preparing the way for a chosen hollowing tool to do its business and it was time for lunch, to replenish required nourishment to the body and brain. After just 30 minutes respite the first were on their feet making their way back to the lathe keen to start mastering the skills of hollowing.

Each member had the opportunity to test the range of tools available and soon settled in to their chosen weapon of choice; both tutors were now fully engaged and mentally tuned in. Listening to each sound that was not quite right, they focussed in and remedied the error, altering the height of a tool rest or demonstrating the correct angle of tool approach. As time went on more shavings were on the floor and voids were appearing inside the forms.

The question on everyone's mind, but one that no

one dared to voice **"How long before IT happens?"** was soon to be answered. As I sat and observed I could see the tension in the tutor's faces as they looked at each other, both aware that that time was fast approaching.

Crack, bang! An instant reaction to duck happened within a milli-second as the first of the day's three mishaps took place. Been there, done that and got the 'T' shirt was the response from both tutors calming the nerves of all around. Having been in the Boy Scouts and watched Blue Peter we were prepared and "here's one I prepared earlier" came to mind as a part turned hollow form was back on the lathe within two minutes. The member was soon back practicing hollowing techniques and trying to follow the line of its outer shape to achieve an even wall thickness, like everything in wood turning all involved were reminded that nothing beats practice, more practice and even more practice.

In the blink of an eye it was all over, it was time to stop, clean up and take a seat and try to absorb more information. Mark Sanger explained briefly his preferred method of seasoning hollow forms and the necessity for patience in order to achieve a piece intact for completion. Only one member felt brave enough to try Mark Hancock's method of turning to a finished piece, achieving a thin walled vessel shown by the light shining through the wall.



Steve Paske admiring his achievement

Each member was given handouts that explained wood selection, orientation for chosen grain pattern, the full turning process and wall percentage rate of thickness, the seasoning process and finish turning method.

I asked the members three questions

1 - What did you want from the day?

A complete introduction to hollowing - *Jackie Hill*
Experience of shielded hollowing tools - *Steve Paske*

To watch the experts closely - *Gordon Rich*

2 - What did you get from the day?

A good presentation, supervision and advice - *Jim Hitch*

The insight of professional turners and the chance to try a variety of tools before purchase - *Bryan Milham*

Advice on various tool techniques and methods - *Paul Brooks*

3 - How would you sum up the day?

The course gave me all I expected - *Clive Brown*

Well worth it to improve a skill - *Robin Goodman*

Overall an excellent day I encourage others to participate - *Simon Barnard*

A very rewarding day held by two much respected turners who from the start put you at ease. I would recommend to anyone thinking of taking one of these courses, don't hesitate "Do it" - *Peter Oram*

Each member voiced their appreciation of the AWGB for organising the course and the tutors for their professional approach and unlimited knowledge, they left happy and armed with handouts to absorb again the wealth of experience that had been passed to them in just one day.

For me the one thing that was apparent was that these courses, in whatever chosen discipline, will be a great advantage to you the members. To improve and develop skills all you have to do is apply. Application forms are available via our website or from the brainchild of this new training method Peter Bradwick, to whom we should all express our thanks for his forethought in this idea and the time and planning to bring the scheme into fruition. Full details of this new initiative can be found in the enclosed Member's Handbook.

On behalf of the AWGB I extend our thanks to Hazelbury Timber Supplies, Hazelbury Bryan, Nr Sturminster Newton, Dorset for supplying the wood at a most competitive price.

Martin Lawrence (AWGB Southern area regional rep.)



Back Row: Mark Hancock, Clive Brown, Bryan Milham, Robin Goodman, Jackie Hill, Peter Oram, Gordon Rich, Mark Sanger

Front Row: Steve Paske, Simon Barnard, Paul Brooks, Jim Hitch

And They Ask Why I Like Retirement!

Question: How many retirees to change a light bulb?

Answer: Only one, but it might take all day.

Students Turn Pens into Charity Donation

Peter Bradwick

This year I'm course tutor for a first year Carpentry and Joinery group of students at Barry College. The course is part of the Pathways to Apprenticeship framework, and apart from the Carpentry and Joinery element, the students are also working toward the Welsh Baccalaureate Qualification (WBQ). One of the core modules of the WBQ is the Team Enterprise project, where students have to come up with an enterprising idea to make money. In November 2009 a Christmas Fayre was organised at the College to launch and sell items that were produced by the teams.

One of the teams came up with the idea of producing pens. None of the students had any experience of woodturning or making pens. One of the students got the idea from his Grandfather who made the odd pen for presents for the family. With my woodturning background I obviously encouraged the idea, however the team had to do their own market research, do the costing, establish a profit margin, and decide what to do with the profits made. They then had to sell the idea by presenting a pitch to the rest of the group. There were a few 'doubting Thomas', firstly could they produce a quality product, secondly would they sell any, and lastly would they make any money?

The Team conducted a marketing survey at the College to establish if there was a market out there and what price the market would be prepared to pay for the pens. The results were encouraging, there seemed to be a market, and they could return a small profit on the sale price of the pens. All they had to do now was to produce them.



Josh Westhall with Peter Bradwick

The six members of the team received an intensive course on the basics of woodturning, and the fine art of producing a quality pen in a relatively short space of time. It was decided to make at least 40 pens for the Christmas Fayre. The students soon

got in the swing of producing with a great deal of enthusiasm. I must say at this point that this was the best part of the project, it was very satisfying to see the sense of achievement when the pens started to be completed, there was a real buzz in the workshop with students actually smiling and enjoying what they were doing.

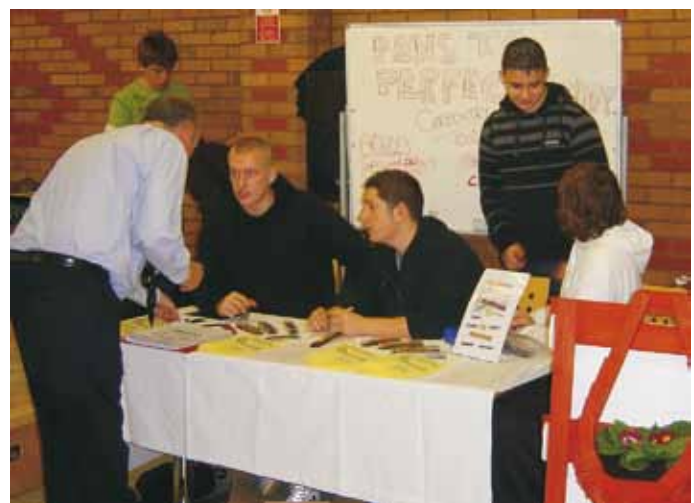


Finished pens

All the produced pens were sold at the Christmas Fayre with orders taken for a further 80 plus! The team were judged and awarded the prize of using the best sustainable material by using locally sourced wood including Sycamore, Yew, Laburnum, Beech and Hornbeam.

Small offcuts of wood that were destined for the wood burner were mainly used to produce the pens, reinforcing the point of using recycled as well as sustainable materials. Up to the Christmas break 120 pens were completed and sold, with a further 30 plus orders to complete in the New Year.

The students decided that the profit made from the project would be donated to The Ty-Hafan Children's Hospice in Sully, Nr Cardiff, South Wales. This is a tremendous effort by a group of young people to give some help to other young people in need. The project has also given the students the opportunity to learn a skill that they would not have normally learned as part of their core subject. Maybe now they will have woodturning as a hobby, or who knows, they may even go on to have a creative career in the world of woodturning.



Selling at the Christmas Fayre

Pepper Mills Nutmeg Graters Tools etc.

*Sole distributor of
Cole and Mason
mechanisms and parts
UK craft agent for
CrushGrind*

*Constable Woodcrafts
Tel/Fax: 01206 299400
e-mail: brianfitzs@aol.com
www.peppergrinders.co.uk*

used was English Oak, this included the casing around the RSJ lintels and built in seating. I built the bar on site; the top consisted of one piece of oak 2m x 500mm x 50mm thick.

In 2009 the pub closed down and was sold to a private buyer. I was passing through the village one day and called in to meet the new owner. I told him of my connection with the pub and asked if he had any of the oak that I could buy from him. He explained that he was gutting the inside as much as he could, but as we entered the lounge bar I could see, much to my relief, that the bar and back fitting had not been disturbed. He told me he was reluctant to remove the oak tops and was hoping someone could find a use for it. He refused any payment so we agreed that I would give him one of the bowls or platters I intended to turn with the oak.



Bar and backfitting before removal

A few days later I arrived on site to remove the tops and in doing so my mind went back to the time when I fitted them. Little did I know then that 46 years later I would be removing these same tops.



Sections of bar top ready for cutting

I cut the top into three lengths for easy transportation and once in the workshop I checked over each piece and removed any screws and nails. The top had been cut and drilled to accommodate the beer

A Pub Revisited

Jeff Greenway RPT

In 1964 I was a carpenter working for a local building firm that had the contract to carry out extensive renovations to a local pub, the Bell & Castle situated in the small Gloucestershire village of Horsley.



A new bar extension was built on, but the main focus of the work was in the old existing building, this was gutted and turned into the lounge bar. The timber

pumps, there were also a number of screw holes the result of fixing the top. On close examination a number of small cracks could be seen on the underside. The results of these findings meant that care was needed when marking out the blanks as these defects would determine the diameter.



A few blanks ready for turning

I found two minor problems when turning the blanks. The material was very dry and caused the tools to lose their edge very quickly, also it would tear easily unless care was taken.

I applied three coats of oil on most of the platters and wax on the smaller bowls as wax brings out the natural beauty of the wood to much better effect.



Small selection of bowls and platters

A couple were having a discussion about the family finances. Finally the husband exploded. 'If it weren't for my money, the house wouldn't be here!'
'My dear,' the wife replied. 'If it weren't for your money I wouldn't be here'

After the wedding, the bride's dad took a taxi to the bankruptcy court. As he got out he said to the driver, 'You might as well come too.'

TURN EAST 2010

The 10th East of England Woodturning Seminar

Saturday 14th August 2010
at Fakenham High School
Fields Lane, Fakenham, Norfolk
9.20am - 4.45pm

Admission is by ticket only, £30,
which includes a buffet lunch,
teas and coffee

**Ray Key, Nick Agar,
Sue Harker & Dave Regester
will be demonstrating**

There will also be a range of
trade stands and an exhibition of
members and delegates work

**Early application is recommended
to this first class event as places are
limited**

Application forms and further
information are available from:

Bernard Rose,
63 Belmore Road,
Thorpe St Andrew, Norwich,
NR7 0PR

Tel: 01603 436990

E-mail: bandm.rose@tiscali.co.uk

Turn East 2010 is a one day bi-annual regional
seminar, organised by the
Norfolk Woodturners Society on behalf of the
Association of Woodturners of Great Britain

Piercing – Getting Started

Jennie Starbuck

August 2005 was a turning point for me and my turning. Binh Pho was one of the demonstrators at the AWGB seminar and he was totally inspiring! Up until then, I had experimented with a variety of other crafts and media on my turning including inlay, colour, glass bead work and embroidery. I had begun to see the turned wood as a canvas. Binh's work is truly three-dimensional art – and I wanted to be able to express myself on my pieces in that way.

I had done some fairly thin turning on dry timber to pierce with holes so that silk threads could be drawn through them. I realised that I needed to do some serious practising to achieve the 1/16th of an inch thickness Binh was suggesting – and so the journey started!

I had taken copious notes at the seminar, but I really needed to watch his DVDs to go through it again. I tried a few pieces 'in the style of Binh Pho' to try out the techniques and realised it was something I was going to get a lot of pleasure from, so I invested in a decent air-brush and some fine bits for my Dremmel and started to explore!



A first attempt at using a Dremel - after Binh Pho

1 The Equipment

I started out using a Dremel, which is far too big for my hand to grasp properly, and is quite tiring to use, but I had already invested in a flexible drive shaft, so that was OK although it slows the rotation somewhat. The thinner the work and the finer the cutting tool the better were the results. Dremel do some very fine drill bits (I already used them for my embroidered work) but they do not work well cutting sideways. They also make a very useful 1.5mm router bit that will enlarge holes made with the drill bit quite accurately. The temptation is to use some kind of tapered burr to do both. If you do, you need a fair amount of push (in comparison to faster rotating tools) and as the grain changes direction, so does the speed of cut – leading

to quite a few 'Ooops!' redesign opportunities. If you are really serious about developing piercing and have some spare cash, an air driven tool is the way to go. Achieving speeds of up to 15 times greater than the Dremel, (typically 400000 revs) they are a joy to cut with, are less likely to skid along the grain and one burr can do all of the cutting work (until you snap it! – they rarely get blunt, but are quite brittle and will not take knocks).

A serious suggestion is to try to persuade your club to buy an air tool that members can loan out for a small charge.



An elm bowl with butterflies

2 The Materials

When you are first starting out, my advice would be to go to your local model shop and purchase a sheet or two of the thin plywood used for wooden models. I have been able to get 1/16th and 1/32nd ply at my local model shop. It is easier and cheaper to try out designs on this rather than on your beautifully turned timber. I have found piercing works well on sycamore, beech, lime, London plane, horse chestnut, yew and ash. I also love piercing elm (if you can get it) but it is more brittle and less forgiving than the common British hardwoods – more like oak.



12" platter, 1/4" thick except for the pierced band

I avoid heavily figured pieces unless a small area of piercing can enhance it. I have not enjoyed piercing

mahogany or any other exotics especially the 'dusty' ones whose dust smells (and reacts) rather like pepper in my nose!

On larger platters, (over 10 inches), I find you need to restrict the thin part for piercing to a defined area, with a thicker frame, otherwise the platter does not feel 'right'!

3 The Designs

If you are a confident graphic artist, simply sketch your shapes onto the work with a soft pencil, having sealed the surface of the timber with some kind of sanding sealer or the graphite will lodge in the grain and be difficult to remove.

If 'art' is not your 'thing' then there are a huge number of resources out there for you to use. Check out children's colouring books. Sometimes the simplified outlines for children can be just right! Any image copied with a laser printer can be transferred onto your sealed work by sticking the image down, facing the work, with masking tape and gently moistening the paper with a solvent. Cellulose thinners can be used, or nail varnish remover works well. I also use xylene – which is the chemical I use to clean my airbrush. When the paper is moist, you will see the image appear. Rub this gently with something like the rubber on the end of a pencil and, 'Hey Presto' the image will transfer to your work. Try it on a flat bit of wood first to get the hang of how much solvent and how much pressure to use, but it works!



The design is marked out prior to piercing

The web can be a superb resource. Whatever you are interested in, do a search on images for that item and you will often find thousands of suitable pictures – refine the search to 'outlines' and 'black and white' to do some of the sorting for you. Also, your computer's clip art package is likely to have suitable images. Beware, however, of putting 'piercing images' as a search – unless you are very broad-minded!

Another easy cheat is to purchase 'Outline Stickers' (the kind used by card makers that are available in most craft shops). These can be stuck directly to the work and cope with curves. You then simply cut

every hole out, pull off the sticker and give it a gentle sand. They can also be obtained on-line with a sheet generally being less than £1. Remember to save one from each sheet that you like. Put them onto a white A4 sheet and you can then make endless personal photocopies to be transferred onto your work!



A variety of outline stickers

If you have any other queries, I am always delighted to chat with fellow turners by email and always respond to queries I receive. You can contact me via my website www.artycraftywoodturning.com

Now it is just up to you and your imagination! Good luck, happy turning and piercing.



Spirals - a more abstract design

Editor's note. This article came about as the result of a member appreciating Jennie's piece that was featured on the cover of the March edition of *Revolutions*, and asking if someone could be persuaded to do an article on this process, as he was interested in the techniques involved. Jennie seemed the obvious person to ask, and she duly obliged. If there is something that you would like to see covered you only have to ask, and providing there is a willing author, we will gladly oblige.



Jim Byrne

Jim Byrne who died early in January after a short illness was a member of the East Central chapter of the Irish Woodturners Guild, and lived all his life in North Dublin. He was also a member of the AWGB. He was considered an excellent and innovative turner by many who knew him and he delighted in trying out quirky or puzzling projects with the object of amusing or infuriating his woodturner friends. There was little or nothing that he wouldn't try and his efforts were usually of a very high standard. Many people admired his scrollwork, another branch of Woodworking that Jim pursued with great application and zeal. So much so that he had just taken delivery of a state-of-the-art scroll saw and had told us he could hardly wait to start using it.

After growing up in Albert College, a former agricultural training ground and now Dublin City University, Jim spent his whole working life with the Nestle Company. His early years around people who knew about growing things must have rubbed off on him as he raised all sorts of wonderful plants in his greenhouse. He still found time to help others as president of the Ballymun Conference of St Vincent de Paul and was active in his local parish of Lady of Victories too.

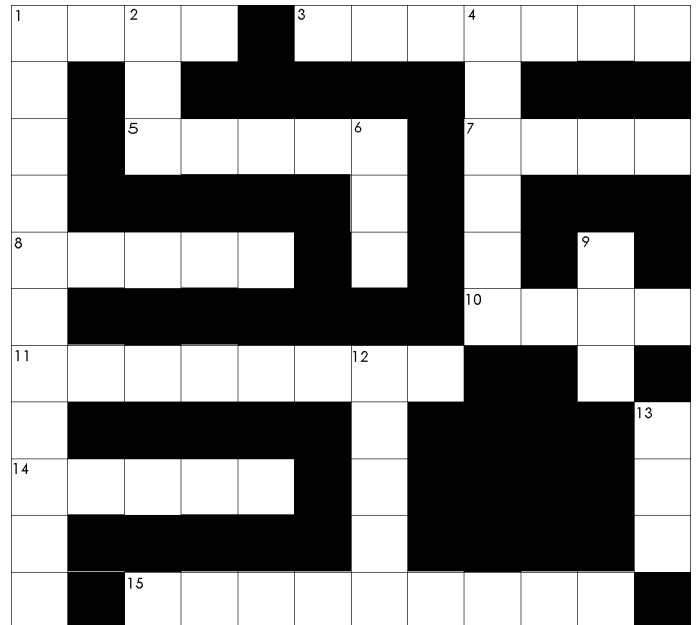
Although he could drive, he preferred to cycle everywhere believing that it gave him more freedom and a chance to meet and talk to people. One of his favourite ways of taking a break was attending woodworking seminars or shows at home in Ireland and in the UK where he was known as Dublin Jim to many. Jim will be sorely missed by his family and friends. May he rest in peace.

From Mick Healy and friends

And They Ask Why I Like Retirement!

Question: Among retirees what is considered formal attire?

Answer: Tied shoes.



Latin into English

Eric Pearce

Can you translate these Latin botanical names of some common timbers into their English common names?

Across

- 1 Pyrus Communis
- 3 Bucus Sempervivens
- 5 Ilex Aquifolium
- 7 Tilia Vulgaris
- 8 Syringa Vulgaris
- 10 Tectona Grandis
- 11 Carpinus Betulus
- 14 Malus Sylvestris
- 15 Astrenium Fraxinifolium

Down

- 1 Peltogyne Venosa
- 2 Fraxinus Excelsior
- 4 Juglans Regia
- 6 Taxus Baccata
- 9 Quercus Petraea
- 12 Altus Glutinosa
- 13 Ulmus Procerus

The answers will be found on page 30

The Max Carey Woodturning Trust

Doug Alderton

The launch of the Max Carey Woodturning Trust took place on the 21st February 2010 in Max Carey's workshop in Portishead, the main training and instruction facility used by the Avon & Bristol Woodturners. A not-for-profit charity the Trust has been created to train, educate and encourage a section of the public interested in attaining the skills of woodturning. The Trust considers the training of youngsters to be of immense importance.

Invited guests were: Peter Ellis the High Warden of The Worshipful Company of Turners, Ray Key the President of the Association of Woodturners of Great Britain (AWGB); Reg Hawthorne the Chairman of AWGB; Peter Bradwick, AWGB's Training & Development Officer; Mark Baker; Nick Agar and Bert Marsh.

The event included an excellent full day demonstration by Mark Baker (Woodturning Magazine editor) on woodturning techniques. Sixty four club members and invited guests attended the event. Bert Marsh, one of the invited guests was unable to attend due to ill health but graciously donated to the Trust one of his works of art, a paduak thin walled bowl. He requested that it be auctioned off at the event and the proceeds donated to the Trust. The auction raised £400, the generous purchaser being Ian Burke who joined the club only two months ago.

meets all of the requirements of health and safety, electrical wiring installation specifications and fire regulations which were necessary to arrange insurance.

The Opening of the Trust

Stuart Bradfield made a short speech outlining the structure and the reasons for forming the Trust and thanked the many helpers who had willingly given their assistance and time to make the creation of the Trust possible. A fellow Trust director, Mary Ashton, gave a from-the-heart personal tribute to Max thanking him for all the help extended to her and the long string of club members over the past ten years. Max's ability through gentle persuasion and encouragement has left an unforgettable mark of gratitude on those of us who have had the pleasure of receiving his genuine constructive and helpful advice.



Derek Edwards, auctioneer & Ian Burke, purchaser, with Bert Marsh's Padauk bowl

A vote of thanks must go to Stuart Bradfield, I am sure his fellow directors, Max in particular, will be the first to agree that if it wasn't for his enormous amount of groundwork in organising the structure of the Trust it would never have come to fruition. It took him months of cajoling to help fulfil necessary and important changes to the 'Mill' to meet current regulations. After a lot of hard work the 'Mill' now



Peter Ellis & Max Carey unveil the plaque

Max, with the directors of the Trust at his side, gave a short dialogue on the history of his workshop 'The Mill' and the connection with the Avon & Bristol Woodturners club. Since the year 2001 there have been in the region of 200 club members who have passed through the in-house apprenticeship training course devised by past and present club members. Instruction and training is given free by tutors recruited from the club who have had many years of experience in woodturning. Max has always made the 'Mill' available to anyone who would like to try woodturning. From these early beginnings and his wish to see that all the good work given by so many friends and club members over the years have not been in vain he sowed the seed for the formation of a Trust. With the help of Stuart Bradfield he announced that he had great pleasure in allowing the opening of the Trust to ensure that training of club members, especially the training of youngsters, continues long into the future.



Trust directors: Stuart Bradfield, Max Carey, Mary Ashton, June Carey & inset Tich Renee

The time finally arrived when Max asked the High Warden of The Worshipful Company of Turners, to officially open the Trust. Peter Ellis gave an opening speech stating how much pleasure it gave him to open the Trust and emphasised the importance of training the younger generation. The Worshipful

Company of Turners and Max's Trust have similar aims in helping to train those seeking to learn and extend their knowledge in the art of woodturning. A welcome monetary contribution has been given by The Worshipful Company to Max's trust to be used to help train the youth of our society.

Unknown to Max, the directors had designed and made a plaque to commemorate the opening of the Trust which was only revealed at the last possible moment. Peter proposed a champagne toast to Max and pulled the drawstring to reveal the plaque and officially open the Trust. It was a pleasure to see the joy on the Max's face and I am sure all of those present inwardly took great pride in witnessing the inauguration of the Trust.



A general view of the Portishead facility

Congratulations must go to the Trust directors for the organisation and success of the event. An enormous amount of effort and voluntary free time, from all of the five directors, has created a Trust that will in the future be fully appreciated by the general public.

Shavings off the Tool

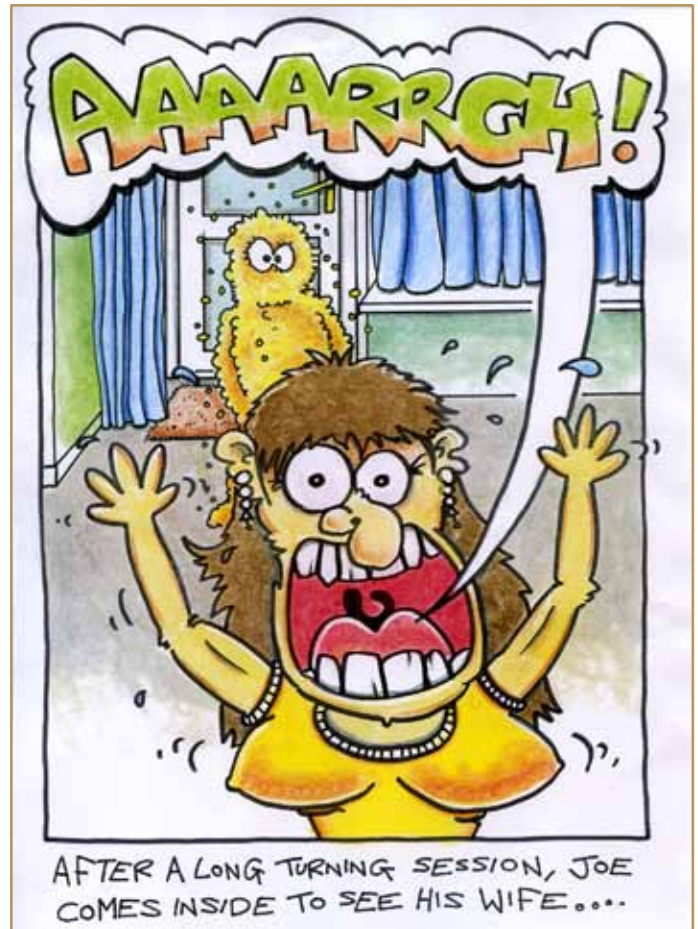
Jim Pearson

What do you do with the mountains of shavings produced when making even quite a small article? Some of mine go into the compost heap; some of them get burned in the stove; although trying to put them in when the stove is already burning is fraught with danger. They tend to ignite before they are fully into the stove. Why do you think my beard is shorter and blacker some days? Some of them go to grandson Ruairi, who has recently acquired three hens, and he says the hens like them better for bedding than torn up newspapers.

A very small amount goes to a man who refuses to tell me his name. He appears every few weeks and asks for just a couple of handfuls. He also refuses to tell me what he does with them. At least he did until the last time, when I would not give him any more

unless he told me what they were for. It appears that he is a happily married man, but that he has a fancy woman whom he visits regularly. He is also a very truthful man, and does not want to lie to his wife when she demands to know where he has been when he returns home late at night, or early in the morning. So he tells her the truth, which is that he has been visiting a big buxom blonde. His wife looks down at him, - he is rather a small man, and retorts "In your dreams! I know where you have been. You've been to another Strathclyde Woodturners meeting."

You see, just before he reaches his front door, he takes a few of the wood shavings and sprinkles them on the top of his head and shoulders.



Money for Words

A significant part of this newsletter is made up from contributions from members just like yourself. If you have just made something that has received accolades from your peers, if you have had an interesting experience (wood related please), made a useful jig or improved a piece of equipment, come across a useful tip that you think should be more widely publicised or anything else that deserves a wider audience why not write an article for us?

Your editor is more than willing to give guidance and help and we also pay £50 per page for your efforts, and you don't have to wait months for payment!

UPCOMING EVENTS

Stiles & Bates Summer Show

Upper Farm, Church Hill, Sutton

June 11th - 12th

Springfield Woodworking & Power Tools Show

Springfields Events Centre, Camelgate, Spalding

June 11th - 13th

Turn East - organised by Norfolk Woodturners

Fakenham High School

August 14th

(Ticket only event, see full details on page 13)

Art in Wood - The Ely Guild of Woodturners

The Cathedral Centre, Ely

August 21st - 30th

Entry is free, Open daily 10.00 to 17.00 (until 15.00 on 30th)

European Woodworking Show

Cressing Temple Barns, Essex

October 2nd - 3rd

Doors open 10.00am

Strictly Woodturning 2010

Axe Valley Community College, Axminster

October 28th - 29th

See website for full details

www.strictlywoodturning.co.uk

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2010 Catalogue

The ToolPost Open House 2010

Friday/Saturday June 25th - 26th



Tracy Owen



Jan Hovens

Come along and enjoy our free demonstrations from woodturners Tracy Owen (UK) and Jan Hovens (from the Netherlands); woodcarver Simon Clements and Bert Butterfield on pyrography - plus trade support from Hamlet Craft Tools, Record Power, Veritas, Tormek, Robert Sorby, 'U Beaut/Shellawax, Oneway Europa Henry Taylor, General Finishes, GMC Publications etc.

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Stockist enquiries welcome

Spanish Armada Cannon Restoration

Martin Lawrence

In 1588 King Philip II of Spain sent a fleet of ships, under the command of the Duke of Sidonia, heading for England's shores, an act which is recorded in history as The Spanish Armada, their intention being to overthrow the protestant rule of Queen Elizabeth I. The crescent shaped line of 130 ships including 22 full battle galleons set sail on 19th July.

The organisation needed to get the Armada ready was huge. Cannons, guns, gunpowder, swords and many other weapons of war were needed and Spain bought them from whoever would sell to them. A number of merchant ships had to be converted to be naval ships but the Armada (or the "Great Enterprise" as Philip called it) also contained ships that simply carried things rather than fought at sea. These ships carried amongst other items:

- 11 million pounds of ships biscuits
- 40,000 gallons of olive oil
- 14,000 barrels of wine
- 600,000 pounds of salted pork
- 11,000 pairs of sandals
- 5,000 pairs of shoes *

A mighty battle at sea was the result and many from each side lost their lives. Also lost to the sea were many vessels and war galleons. Feeling sure of victory the Spanish King even made sure that Britain was aware of the attack thinking we would capitulate at the threat. How wrong could he have been with the likes of Sir Francis Drake fighting our corner; the rest they say is history.

Much of the battle took place on the west coast of Scotland, and some 200 years or so after the battle a discovery at sea was made and registered as the Porten Cross Wreck in the late 18th Century. Amongst the finds were the remains of a Spanish ship of war and all that could be recovered was taken back to dry land.

Amongst the items recovered were two heavy cast cannons which were sold on and ended up being owned by dockland owners in Scotland, where they were used as mooring posts around the docks for smaller ships. As each cannon weighed a little under one and a half tons they were ideal for the job. With the demise of many small dockland areas the cannons changed from dockland owner to dockland owner a number of times, before being donated to The McLean Museum and Art Gallery, Greenock, Scotland.

Both of these cannons stand proudly within the gardens of the museum, along with one other cannon recovered from a vessel captained by James Cook.

After 200 years under the sea and a further 222 years open to the elements the cannons were, to say the least, slightly rusty, and the wooden carriages they were mounted on giving way under the weight, the wooden wheels splitting and falling away, it was time to renovate the cannon and rebuild the carriage on the worst of the three.



Before restoration

Lady Luck was not on the side of the Spanish Armada, but was certainly looking down on me when I was given the commission to be involved in this restoration project. My small part was to turn the two axles and four wheels replicating the old and slightly rotten originals.

The heritage company that had the full contract and who contacted me had done their research; the carriage was to be built out of Opepe (nauclea diderichi). This dense hardwood has been used widely in ship building, in the construction industry and for railway sleepers on tracks in both the UK and West Africa for centuries, as it has great load bearing capabilities. It was ideally suited for the job in hand. The wood used on this project was sourced from Ghana where it is locally known as Kusia or Kusiaba. A large tree will grow to about 160 ft in height. Free from buttresses, but old trees have a short basal thickening. The bole is long and cylindrical, with a length up to 80' – 100' and a diameter up to 5'. The sapwood is whitish or a pale yellow, clearly defined from the heartwood and about 2" in depth.**



Turning the axel

The axles were turned from 7" x 7" x 37" lengths, and to replicate the originals, were to be left in the square for 23" in the centre and 7" either end turned

to a 5" diameter. The wheels were turned as pairs with diameters of 12" and 14" to give a natural incline to the carriage housing the barrel and each is 4¼" thick.



Turning one of the wheels

Once the wheels were turned they went to a blacksmith who fitted a metal ring as a tyre. These metal rings are made to the exact diameter of the wheel, and then thrown on the furnace until red hot. While expanded they are then dropped over the wheel and immediately quenched with buckets of cold water to shrink wrap the metal rim to the wood.

The rusting barrel was shot blasted to remove the worst of the flaking metal and covered with a preservative coating to extend the life of this one and a half ton antique.



Martin looking pleased with his work

With the skills of a heritage company's engineers involved in the lifting and transportation of this 16th Century relic, those of a cabinet maker for the carriage housing and those of the blacksmith with his forge to fit the tyres, it was time to reassemble this piece of history.

And of course none of these skilled craftsmen's hard work would be correctly on show without the skills of the woodturner, to make it possible for the carriage to stand proud on its axles and wheels.

Every effort has been made to keep this restoration true to its origins, using the same materials and methods employed by the original makers, except of course we used electricity to power most of our tools.

The finished item was then placed back in the grounds of the museum, given a coat of oil and will hopefully provide enjoyment to many thousands of visitors in the coming years.

* www.historylearningsite.co.uk/spanish_armada.htm

** Handbook of Hardwoods 2nd Edition 1972 from HMSO



After restoration

Christine Witham

It is with great sadness that we have to report the passing of Christine Witham, the widow of past AWGB Chairman Tony Witham, who we lost last year.

Christine, like Tony, was a staunch supporter of the Association and in actual fact, when Tony was awarded his life membership, Christine was considered as being included in the accolade as she had been a joint member with Tony from the start.

Our sympathies go out to Tony & Christine's family and friends.

And They Ask Why I Like Retirement!

Question: What's the biggest advantage of going back to school as a retiree?

Answer: If you don't turn up for classes, no one calls your parents.

Making Composite Bowls

Brian Kendall

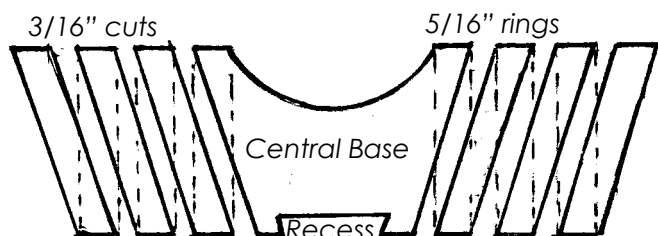
This is the first of two articles which will show how to turn thin blanks into multiple, high, and interestingly shaped bowls, turning most of the wood into bowls rather than shavings on the floor.



Photo 1 shows three high composite bowls turned from two flat blanks, and this first article will concentrate on how to do that, before moving on to more complicated, high coloured, segmented vessels.



At the centre of the process are a series of Marrison type jigs, photo 2, with which to cut a succession of concentric angled rings from a blank, see the cross-section diagram 1, which shows how the fourth ring will stack on to the 3rd, which stacks onto the 2nd., which stacks on the first, which sits on the base, forming a bowl four times higher than the blank was thick.



Dia. 1 - Side section of a blank cut into self stacking rings

Photo 3. shows the rings being cut, starting from the outside and moving towards the centre.

Photo 4 shows a series of three blanks cut into different angled rings and the photos 5 and 6 show these same rings mixed and stacked into just two different sets of proto-bowls, purely to demonstrate the versatility of the combinations you can achieve.



Craft Supplies market a single angled 62½° Marrison jig and cutting tool, including a fair basic description of how to use it, but to get the best out of the system jigs of several different angles as shown are needed.

The theory of stacking and sticking rings one on the other to build up bowls is easy, but it won't surprise you to hear that the practice is fiddly, demands concentration, and is potentially frustrating until you get the hang of it. So we'll go through the process step-by-step, picking out the essential points one by one.

The first task is to mount your round blank either on a short screw chuck, or on a small face-plate, using the

shortest screws you can get away with, remembering you will either have to turn all the holes away or cover them up with something -- of which more later. Grip the face-plate in your chuck, and cut all the rings you can, from the largest outside one first, and working inwards towards the central base piece. I would start out by turning a spigot onto the central base rather than an expansion grip recess, though this can come with practice, and this again will be dealt with later. Ensure that your headstock is perfectly lined up with the tailstock, or you will live to regret it later on.

To start making your bowl, reverse the centre and mount the spigot (or recess) in your grip-chuck, and NEVER, NEVER take it off again until you have finished your bowl; this is because you will be working to fine tolerances on your bowl's wall thickness, and any wobble, built-in from re-chucking, will increase with each added ring until you embarrassingly run out of wall thickness. If you must use your lathe to do something else whilst your bowl glue is drying, then buy another chuck, and take the bowl off the lathe, chuck and all, to lay it aside.

True up your base both for concentricity and for flatness of the surface where you will glue your first ring. Sand off the base of the first (and all subsequent) rings on a big belt sander to get rid of the splashes and fluff, and stick it to the base with a fast grabbing and setting white glue. At this point, I found I had to invent and make a sort of faceplate big enough to just clear the bed bars, fixed to a revolving tailstock, photo 7. This I bring up to the first stuck ring and use the tailstock screw to cramp the glued ring onto the base.



Concentricity is vital on multiple ring bowl making, so I found it useful to have marked the plywood tailstock faceplate with concentric circles to ensure the stuck rings sat centrally in relation to the base, -- hence the need to align head and tail stocks perfectly. Photo 8 shows the first few rings of a bowl being cramped by a revolving tailstock.

When the first ring is stuck and dried, true it up for concentricity and flatness, ready for the next ring to be stuck on. If you don't true up each ring one



by one, and try to glue on three rings at a time, you will build up the same sort of wobble as re-chucking does, causing a bowl wreck when you try to shape the vessel.

When cutting the ring for flatness, start at the outer edge of the latest added ring, and with a square ended scraper, cut a millimetre wide and a millimetre deep rebate. Stop the lathe, and see if the cut goes all the way around the ring. If not, cut another millimetre deep, (not wide) until the cut can be seen going all around the ring. You now know that you have achieved flatness all round the ring in this cut. Now move the cut inwards a millimetre at a time to the same depth, until you have achieved flatness over the whole width of the ring wall. Then take the edge off the ring to make it completely circular. You are now ready to add the next ring.

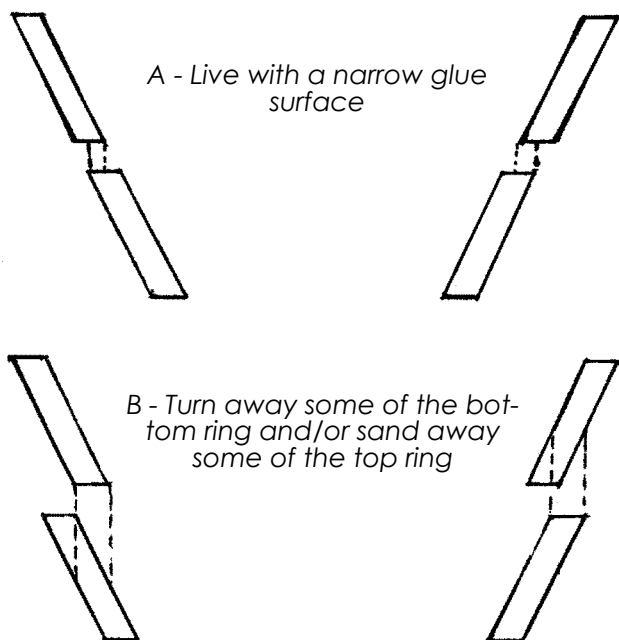
Obviously, it is a slow process waiting for the glue on each ring to dry, unless of course you use superglue, which has the disadvantages of expense, needing rubber gloves, (oh yes you do -- believe me), and being very transparent, (making bad joints into see-through ones), to be weighed against the advantage of speedy drying. Faced with the necessary slowness of glue drying, it is useful to stick on one ring in the morning, and another one in the evening to dry overnight, whilst you do something else in the day, like go to work, make yourself useful round the house, or something similar. When sticking on your rings, stagger their grain, so that the end-grain on one ring is next to side grain on another, you'll be astonished how varied and attractive the wood from one and the same blank can look when you twiddle the bowl round.

Another consideration is to finish the inside surface of the base and the inside of each ring as you go, whilst you can still get at them, especially if you are making a hollow-form type whose neck will be narrower than the body.

Go very lightly whilst cutting and scraping, since the ring may have gone slightly oval or offset in the sticking, and the narrower bits may well come round and clout your tool with disastrous results if you try to cut off too

much wood at one go. However, be careful not to thin down the lower rings too much, remembering that they have to take the strain of finishing the whole bowl outside and in. During 'normal' turning of a bowl from a solid blank, cutting or scraping makes a smooth kind of hiss. When offering the tool to a ring-built bowl, the first contact will give you a 'chuck-chuck-chuck', sound as the slight irregularities come round on each revolution.

An essential tool at this stage will be your callipers which you will need to check the wall thickness at four or more points all round. If you find you're running out of wall thickness, give up the turning tool and go over to sandpaper and sanding disks -- no one's watching you anyway! This is particularly useful if you have a bowl wreck which you decide to stick back together again and continue. It will always have a wobble on it, so swallow your pride and make with the sandpaper (you can always give the imperfect bowl to relatives, who won't spot the imperfections.)



Dia. 2 - Imperfectly fitting rings

A further consideration is the problem of rings which don't quite sit perfectly one on top of the other, but project outwards or inwards, see diagram 2. If a top ring projects beyond the lower ring, you can see to turn both top and bottom projections off. If the top ring is smaller than the bottom ring, it's a lot more difficult to turn off the inward projecting upper ring surface, which is why it should be done before adding a further ring, making access more difficult to see or feel. Either way, you end up with a thin wall and hence a thinner glue surface at the joint, weakening the bowl at that point. Make sure you check the thickness, both above and below a joint like this, before you take off too much wood.

Another way of dealing with the second kind of imperfectly corresponding rings is to turn down the bottom one or sand off the top one until they do fit, or

at least offer an adequately wide glue surface.

When you've got all your rings stuck on, you can finish the bowl in the normal way, though multiple ring bowls do require one or two other points of care. One arises from the numerous joins, where the outside of the walls of two rings may have been well stuck together, but turning down for finishing purposes may have exposed a glueless part of the join which needs sawdust and glue smeared into it. If you don't include sawdust, you might be able to see straight through the bowl wall if you're using a glue which dries transparent. Alternatively you can smear glue in, then ram the right coloured wax in, to avoid the see-through effect. Finishing composite and segmented bowls is dealt with more fully in the second article.

Another consideration is how to mix up your different angled rings to make interestingly shaped bowls. If you use only a single angled jig, you will finish up with a bowl that looks like a bucket or a plant pot holder. However, even here all is not lost, as instead of using the nine rings you've cut to make a bucket, you can get three interesting bowls of three rings each.

Those who are good at maths may spot the fact that you will need to cut additional base pieces for the two larger bowls, and these can be from additional blanks, which can indeed be of cheap plywood. (You may have twigged in photo 1 that I had to supply an additional base for one of the three bowls, as I started with only two blanks.) Developing this thought further, you may find that you've stuck up all the rings you've cut into interesting bowls, but you're one or two rings short. Well you can always cut other rings separately but exactly to the size you want -- particularly 90° ones -- e.g. cut thick to form the middle fat ring of a hollow-form type of vessel. Similarly, you may find that however you stack your rings into bowls, you finish up with various orphans which won't fit in anywhere. These too can be provided with bases, connectors, and tops cut separately in order to use them profitably.

If you're prone to lying awake at night, fighting off the heebie-jeebies, you might like to reflect that cutting rings of one angle only will stack onto each other as in diagram one, but those at different angles will require different thicknesses of blank per angle for them to stack.



Dia. 3 - The lower the angle, the thinner the blank

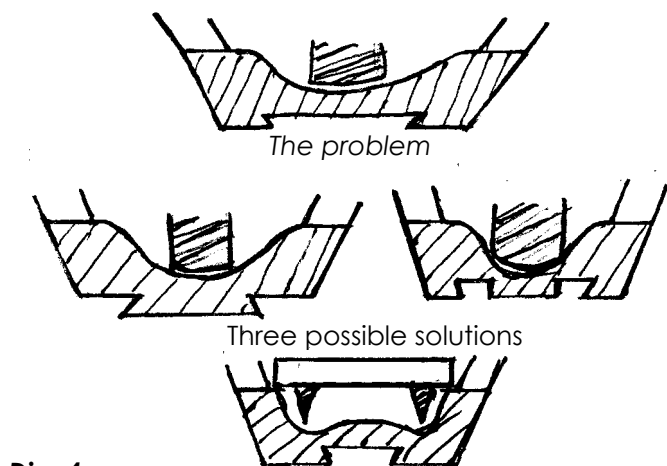
Oh alright, if that's too difficult to visualise, consider cross-section diagram three, which shows that the

lower the angle of cut, the thinner the blank should be to self-stack..

I did a bit of work to find out exactly how thick the blanks should be for optimum self-stacking per angle, and these are: 45° -- 18 mm; 50° -- 20.5 mm; 60° -- 26 mm; 62½° -- 28 mm; 70° -- 40 mm; 80° -- 60 mm. Interestingly, if you cut rings at 50° on a 40mm blank, then alternate rings will stack on each other to give two bowls. I did this with 40mm thick plywood and got two striking bowls out of it.

However, all this precise stuff is a bit academic if you're going to mix up your angle rings, although it does give some kind of guide. The thickness-to-angle ratios do become important however, when making more 'curvy' segmented ring bowls which are to be dealt with in a later article.

Attaching a bowl base to the chuck warrants a bit of thought, since you may need to use a fairly thin blank or even plywood. When using a 1¼"/32 mm thick blank, you can just about put in a screw-chuck and then turn a recess for an expansion chuck without hitting the screw coming from the other side, though obviously a spigot is better. With a ¾"/19 mm thick blank, you will almost certainly go through the so-and-so, especially when you come to turn away the screw-chuck hole. Diagram four illustrates the problem and three suggested solutions.



Dia. 4

Other ways of dealing with the problem are:-

a) Use quite a thick base blank, one which will take both the screw-chuck and recess, and sculpt the sides to whatever angle looks good with the bowl rings you're using.

b) Cheat, and make a screw-chuck hole right through the base, maybe with a plywood nut on it, and turn a recess round it; then let in a decorative hole cover when finishing the bowl. Fit a further decorative cover afterwards in a chuck expansion recess under the bowl, when it's finally removed from the chuck.

By the by, you can make very beautiful cheapo bowls by buying thick yew branch-wood, (often sold by weight for box or spindle turning). From the



length of the branch you cut four slices of roughly the same thickness, and put them through a thicknesser to get them exactly the same thickness. Then you accurately cut two edges of the slices to form right-angles, and stick their sides together to form a large 4-piece square, cramp them up, and lo and behold, you have a nicely sized, superbly figured large blank to cut into rings and make bowls. Stagger the joins when building up your rings into a bowl, see photo 9. You could try the same with nine slices to get an even bigger square, but I haven't found the courage for that

In the next article we'll deal with more complicated creative stuff, now we've got that lot under our belt.

Sovereign by *Robert Sorby*

Sovereign from Robert Sorby is a superbly engineered system which should form an integral part of every woodturner's armoury. That is because it has been designed by a tool manufacturer with the turner's need for comfort and balance uppermost in mind. Sovereign is made to the same exacting standards as all other tools bearing the Robert Sorby hallmark.

Manufactured in our factory in Sheffield, the Sovereign handle offers a unique blend of features:

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The Sovereign handle is available in both 16" and 22" lengths. There is even a coupling to join two handles together.

Each handle will accept a 16mm shank tool. But Sovereign is not just a handle it is a total system. It comes complete with 16" and 22" rubber adaptors allowing tools with those shank diameters to be fitted securely. That means it will take an array of spindle and bowl gouges. To add to the versatility we have also adapted a couple of highly popular hollowing tools - the hollowmaster and multi tip hollowing tool. These are now available in three lengths and without handle to make the Sovereign system one very practical and flexible combination.

To learn more about the Sovereign System visit www.robert-sorby.co.uk where you will also find a brief video clip.

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Tool Sharpening

James Pearson

To turn wood effectively you need sharp tools, and with some woods, it may be necessary to put a fresh edge on them every few minutes. Therefore, all woodturners should have their own tool sharpening equipment, and it should be sited right alongside their lathe. Having a lathe without proper tool sharpening equipment is a waste of time, and I believe that proper tool sharpening equipment also requires the means to keep the sharpening equipment sharp.

Keeping the grinding wheel sharp

Even if used correctly, the grinding wheel will eventually become blunt, as particles of steel etc get embedded in the face. This leads to inefficient cutting whereby you are tempted to press harder, so heating up the tool, and also damaging the grinding wheel. The answer is to dress the face of the stone. When I was serving my apprenticeship, the workshop stones were very large and were rough carborundum, they were dressed with a star wheel. This in effect broke up the surface of the wheel, but I don't think it a suitable method for our use. A second method is to use a Devil Stone, which is a stick of carborundum. This is passed over the face of the wheel with the grinder switched on. Costing only about £3 or so, this is a quick and effective method of dressing the wheel. A third method, costing a little more, probably £10 - £12 is to use a diamond dresser. This can be either a single point diamond, set in a round bar, or a multitude of minute diamonds set in a flat block at the end of a handle. With the grinder running, the devil stone or diamond is passed over the face of the grinding wheel, releasing the embedded debris, and exposing fresh cutting surfaces. It is a very dusty operation, but if the grinding wheel is not abused, it only has to be done fairly infrequently. Care has to be taken to keep the face of the grinding wheel flat, which is easier to do with the diamond impregnated block or the devil stone than with the single point diamond. Some tool sharpeners use a belt instead of a wheel, so it is quick and easy to fit a new belt when required.

Grinding Jigs

I also think that it is necessary to use grinding jigs. Some turners will tell you that the best method is to grind freehand. Don't listen to them! They are generally professional turners who are probably turning eight hours per day, and to whom time is money. By dint of years of practice, they can probably do it (mind you, some are not as good as they think they are – have a look at their tools). We are not in so much of a hurry, and fingernail grinds especially are not so easy to do freehand. So get a jig if you do not have one. There are plenty on the market. Or make one yourself. A wooden one works just fine. Grinding skew chisels, parting tools, scrapers etc should also be done with a tilting grinder table, which is in effect a jig. All grinders have one, but you may have to enlarge it for

best results. The main advantage of a jig is that you can get absolutely consistent sharpening. The exact angle the tool is ground at is not nearly as important as keeping the angle consistent and a jig allows you to do just that. If you touch up the edge of your tools regularly, all that is necessary is for a very light pass over the edge. No weight should be put on the tool, only the lightest touch is necessary to restore the sharp edge, and if it is done regularly, one pass is often sufficient. This, of course pre-supposes that the grinding wheel is sharp, and also that the edge you are putting on matches what is already on the tool. I must also emphasise that when sharpening tools, be careful to utilise the full width of the grinding wheel, otherwise you will damage it.

Our Club has an excellent slow speed Creusen 6" tool sharpener equipped with a Tru-Grind Jig. As well as being used at outside demos etc, this is available for members use in the Club premises. This grinder is fitted with a 40mm wide ruby wheel on one side, and a 40mm wide white wheel on the other. Both of these wheels, are 100 grit, and have a relatively soft bond, which breaks down readily and thereby presents sharp abrasive to the tool being sharpened.

I must emphasise that grinding wheels with a soft bond are for putting a fresh edge on tools, and not for re-shaping the profile. If you try to reshape the tool profile on a soft bond wheel, you are liable to severely re-shape the wheel also, as has happened to our grinder in the recent past.



Strathclyde's grinder with instructions for use!

When we bought the Club grinder we deliberately went for the slow speed (1425rpm) version which reduces the tendency to burn the edge of fine tools, and at the time the 40mm wide wheels seemed to be the best choice. Now, although I agree that the slow speed still offers advantages, I am not sure about the wide wheel, especially in the light of the recent damage. My own grinder is a high speed (2900rpm) model with 8"Ø x 1" wide wheels. I have no problems with overheating the tool (light touch!), and the 1" (25mm) wide wheel means that you tend to use the whole width of the wheel without even

trying to do so.

Perhaps it might be helpful at this stage to give my own views on what to look for in a gouge grinding jig.

Some jigs, like the Ellsworth Sharpening Jig are specifically designed, in this case, for his Signature gouge, although it can possibly be used for other gouges 5/8" diameter or smaller. Make sure the gouge opening can accommodate all the gouges you use.

Other jigs are designed to handle a much wider range of gouges, and in addition some can also handle skew chisels, scrapers, and diamond wheel dressing tools. Personally, I think that there are better ways of sharpening skews and scrapers, and of dressing the wheel. Having the ability to handle skews, means that there is a groove on the moveable clamp which makes it difficult to clamp down on the flutes of some gouges without using the little packer which they supply, but which I find a bit awkward to use.

Some jigs have a rather large clamping block or disk, set well back from the front, making it difficult to clamp gouges with a short flute, or they have an individually shaped clamping block or disk, making it difficult to clamp some gouges.

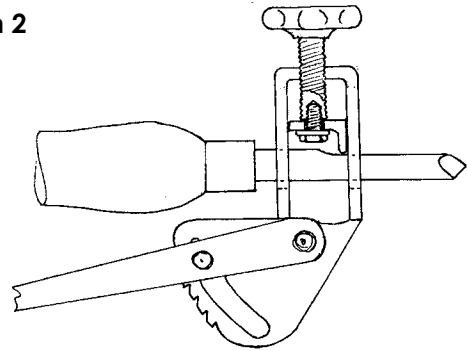
Some, like the Tormec and Sorby, slide from side to side to enable full use to be made of the whole width of the grinding wheel. This is a good feature, but it needs to be kept clean and free moving. Dry grinding throws debris straight onto the sliding bar. A judiciously placed magnet helps minimise this. Wet grinders should not have this problem, and a magnet in the water keeps the grinding wheel clean.

Apart, again, from the Tormec and Sorby, most other jigs have a leg which engages in a pocket and allows the business end of the gouge to be swung from side to side. There is always the danger that the gouge can be swung too far and the tool edge falls off the side of the wheel. If this happens, pay more attention to what you are doing.

The Vari-Grind 2 and the SharpFast have attempted to overcome the problem of the tool falling off the edge of the wheel, by limiting the amount of sideways movement. I have only seen pictures or videos of these jigs, but I suspect that this sideways limitation

could lead to producing grooves in the centre of the wheel, especially a wide wheel.

Sketch 2



Some jigs are just downright badly designed and poorly made. Sketch 1 shows a jig as I bought it from a well known, and highly respected, manufacturer of woodturning equipment. I ended up remaking the jig, see sketch 2. Although a bit Heath Robinson, this jig can handle my smallest to my largest gouge, and can securely clamp flutes as short as 2".

I did send my observations and sketches to the manufacturer who strangely enough did not respond!!! However, discerning members may find them useful if they are choosing a jig.

1 The two legs of the inverted U tool holder were not parallel, and neither of them was at right angles to the top, which was not flat but curved, resulting in the screw not being parallel to the front leg.

2 The gap between the front face of the gouge clamping block and the front leg was excessive and increased as the block was wound down.

3 Both of the above allow the block to rotate. This meant that the block did not engage the top of the gouge squarely. The block should be guided throughout its travel. Its bottom face should be narrower.

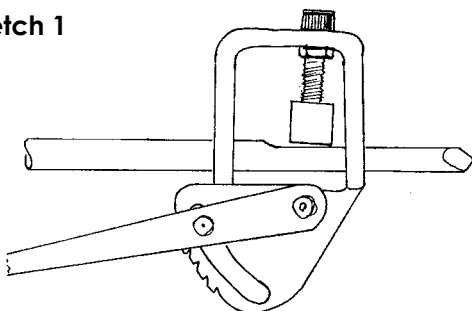
4 The dimension over the width of the U at approximately 65mm is too great; 30mm to 35mm would be adequate. The unnecessary width coupled with the width of the clamping block, imposes a limitation on the length of gouge, or gouge flute, which can be properly clamped. OK for long gouges. Bad for short ones.

5 The distance between the adjusting quadrant and the lower edge of the clamped gouge could be increased to avoid fouling the handle of a short gouge.

6 The decision to thread the clamping block instead of the top of the U results in an unnatural counter-clockwise tightening action, and the use of a socket screw requires an Allen wrench to tighten and loosen. (The TruGrind jig uses a LH thread, and a knurled handwheel; Sorby uses a rising screw with knurled knob, both of which are much more convenient to use).

I should emphasise that the comments given

Sketch 1



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above cover only some aspects of the grinding and sharpening process. They are my own thoughts and comments, and other people may not necessarily agree with them.

What is not open to debate however is safety

By law, wheels should be fitted only by someone who has been correctly trained to do so and has a certificate to prove it. Never use the side of the wheel. Never use a wheel which is cracked or chipped. Always use eye protection, preferably a full face mask. Grinding wheels can and do shatter, and the operator is right in the firing line. A slow speed grinder is definitely safer in this respect. The centrifugal force in a 2900rpm wheel is four times that of a 1425rpm wheel. Be aware that the grinder continues to run for some time after it is switched off. The Club machine slows down fairly quickly, but my own machine runs for at least five minutes after being switched off. This could be dangerous if there are others in the workshop.

Editors note: The September issue of Revolutions will include an article from Jim on the production of an inexpensive belt tool sharpener and associated jigs.

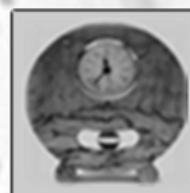
Something to look out for.

MEANTIME DESIGN

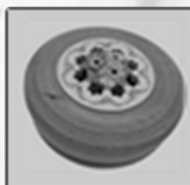
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Further workshops will be announced in
the next issue of Revolutions

Application forms and any further information
can be had from Peter Bradwick,
AWGB training & development officer,
(his contact details are on page two), or
from the AWGB website



Regional Representatives

In order to facilitate communication with the membership, whether at branch or individual level, there are four Regional Representatives appointed to the Executive Committee. Recently it has been decided to adjust the boundaries of the four regions for improved ease of access for the present Regional Reps. Regional Representatives are there to act as a channel for all members to express a point of view to the EC, their contact details can all be found on page two of this issue of Revolutions.

Apparently, 1 in every 5 people in the world are Chinese. There are 5 people in my family, so it must be one of them. It's not me and I don't reckon it's my mum or my dad. Maybe it's my older brother Colin. It might be my younger brother Ho-Cha-Chu, but I think it's Colin.

Two fat blokes were in a pub, and one said to the other "your round." The other one said "so are you!"

Answers to the crossword

Across

- 1 Pear
- 3 Boxwood
- 5 Holly
- 7 Lime
- 8 Lilac
- 10 Teaks
- 11 Hornbeam
- 14 Apple
- 15 Tigerwood

Down

- 1 Purpleheart
- 2 Ash
- 4 Walnut
- 6 Yew
- 9 Oak
- 12 Alder
- 13 Elm

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