



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 94

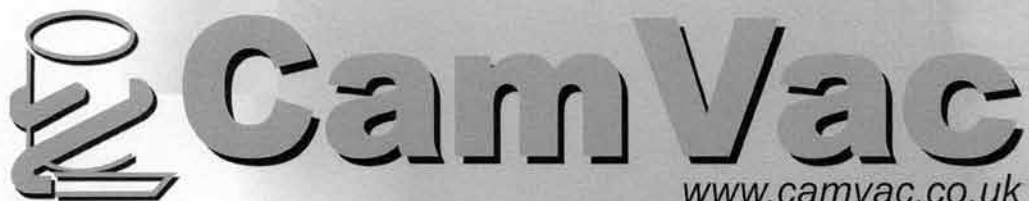
September 2010



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

Chairman

Reg Hawthorne
Kiln Gardens, Chapel Street, Stow on the
Wold, Gloucestershire, GL54 1DA
Phone: 01451 831675
E-mail: reg.hawthorne@btinternet.com

Vice Chairman

Mike Donovan
114 Bridgetown Road, Stratford upon Avon,
Warwickshire, CV37 7JA
Phone: 01789 204513
E-mail: mikedd@tiscali.co.uk

Treasurer

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

Secretary

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

Membership Secretary

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

Trade & Business Liaison Officer

Paul Howard
29 Newbridge Road, Tiptree, Colchester,
Essex, CO5 0HS
Phone: 01621 815654
E-mail: paulhotm@hotmail.co.uk

Public Relations Officer

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

Webmaster

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

Training Officer

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

Data Manager - Insurance - Health & Safety

David Atkinson
87 Whirley Road, Macclesfield, Cheshire,
SK10 3JW
Phone: 07810 648344
E-mail: david.atkinson73@ntlworld.com

REGIONAL REPRESENTATIVES

North & Scotland

David Grainger
Laurel Bank, Kirby Thore, Penrith, Cumbria,
CA10 1XN
Phone: 01768 361744
E-mail: woodinwest4@btinternet.com

South

Martin Lawrence
Myrtle Cottage, Berkeley Road, Berkeley,
Gloucestershire, GL13 9HB
Phone: 01453 545614
E-mail: martin@lawrence5.
orangehome.co.uk

East

Brian Partridge - see Webmaster

West

Peter Carless
20 Packwood Lane, Coventry, CV4 8AY
Phone: 02476 460749
E-mail: peter@petercarless.co.uk

NEWSLETTER EDITOR

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

Chairman's Notes

Well that was what I call a summer! I hope all your spare stock of wood has not been in a position to crack in the heat.

Things have settled down a little bit since the AGM, as shortly after that we came up to full strength on the committee for a short time. Unfortunately since then our vice-chairman Mike Donovan has had to step aside for a period while he receives treatment for a serious illness but hopefully Mike will be able to resume his position in the near future.

Quite a few people have mentioned the Scout initiative, and subsequent trial, to me recently. It has been difficult to get this up to speed because as soon as something is arranged someone else, such as an area commissioner, hears of it and things have to be rearranged so that he can attend. The scouts are also busy in canoes etc. at this time of year. However progress has been made and Andy Coates has covered his experience elsewhere in this issue. Brian Partridge has also had an enthusiastic response from the Hadley sea scouts, with about a dozen wanting to take this forward, (they are the ones we can't get out of their canoes at the moment). The Scout headquarters are now going to put the information on their website, because as time moves on misinformation is being passed around. They will ask scout leaders who are interested to contact me and I will pass the interest to our area Representatives. Branches or individuals within the AWGB who are interested should contact the area Representatives direct.

I attended the event held by Tudor Rose at Daventry and considered it a great success. It was a gathering of local clubs, AWGB and others, with a good trade show and I would hope that other areas might see the value in organising something similar in their own locality. We, and I'm sure Tudor Rose, would be happy to help where we can.

We had a good AGM with an excellent gallery covering one side of the hall, several pieces were selected for next year's travelling exhibition and another table had a good second hand tool sale. This is something I would hope to continue in future to try and make it more of an enjoyable event.

We are already busy working on the next Seminar, 12th-14th August 2011. I can tell you that it will again be at Loughborough University. Details of costs for the Seminar and accommodation will be available shortly. There is some preview information regarding the demonstrators you can look forward to seeing elsewhere in this issue. Please consider coming to this great event. If you haven't been before talk to someone who has, it's an educational and social event for

continued on page 4

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etc. featured in this
Newsletter do not necessarily
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FRONT COVER

Emphasising the
importance the AWGB
attaches to attracting
the youth of the country
to woodturning.

Photos courtesy of
Keith Greenfield
Roger Wilmot
Andy Coates

Copy deadline
for the next
edition of
Revolutions

October 16th

beginners to professionals. Developments are taking place at the University this summer which hopefully will mean that there will be more space available in the general trade and gallery area.

We have had some volunteers come forward to help Peter Bradwick with the expanding training programmes. Please don't forget that if you think you can spend some spare time to help out we are also looking for assistants to help the Area Representatives cover their large areas, particularly in Scotland.

Member's Handbook – 2011 onwards

Dave Atkinson

One of the most serious responsibilities of your Executive Committee is to make sure that your money is spent wisely and to the best effect. To this end the Committee continually reviews expenditure and questions whether any particular item represents value for money. One item under review has been the Members Handbook and whether or not a hard copy version is really necessary. In June 2010 we published a new Members' Handbook in a slightly modified format. Significantly, Lionel Pringle your editor, managed to reduce the costs of printing the handbook for 2010 from £1797 last year to £965 this year, which deserves a vote of thanks in itself.

But the question remains – is a hard copy of the handbook really necessary or in common with many national organisations should the Association just present the information on the AWGB website.

The Members' Handbook contains the following information:

- The Constitution
- A description of Members' Services
- A list of Affiliated Branches and their contact details
- A list of Associated Clubs and their contact details
- A list of Corporate Members
- A list of Retailers who offer discounts
- A list of members who offer tuition with their contact details.

All of this information, with the exception of the Constitution is subject to frequent change. The Constitution can be provided for all new members as part of the joining information and any changes (which would require full membership consultation) can be published in *Revolutions*. All of the information can be made available on the website.

The EC has considered the following arguments:
Keep the handbook as it is:

- The information is provided to all but the detail is only up to date at the time of going to press. It is worth noting that within two weeks of issuing the 2010 Handbook we were advised

of three errors in the Handbook – we're not perfect I'm afraid.

- The Handbook is portable and as such is a reference document close to hand.
- The Association continues to spend approx £1000 per annum.

Dispense with the hard copy and use the web:

- The AWGB saves almost £1,000 which can be used for other purposes such as Seminar Bursaries or Development Grants.
- Web based information is much more up to date – changes are made within two weeks of receiving notification of a change of details. You won't be able to lose your handbook anymore.
- Information can be printed as required or just viewed.
- As long as you, or someone you know, have web access all of this information and more besides is readily available.

Our website, and webmaster Brian Partridge, continue to serve us well and, we have had many letters of thanks from members for the work that Brian does, and there is no doubt that the website is a prime method of communication between members of the Association.

Against that backdrop the Executive Committee has decided not to issue a Members' Handbook in hard copy format in future. The AWGB website will contain all the information published in the Handbook, as it always has, together with a whole raft of additional and useful information.

Handbook Correction

One of the errors that crept into the current edition of the Members' Handbook is the incorrect spelling of the e-mail and website addresses for Ashley Iles. Please note that it should be as follows:-

**www.ashleyiles.co.uk
sales@ashleyiles.co.uk**

Please make the necessary alterations to the entry.

The AWGB and the Scouts Andy Coates

Introduction:

During 2009/10 the AWGB and The Scout Association have been working together to design a programme whereby members of The Scout Association could be introduced to woodturning, and to enable those who wish to take up woodturning as a hobby to do so, as well as using it for part of their badges.

The ultimate aim of the initiative is to provide young people with the "hands on" experience of a craft

skill, add to the range of creative activities available to Scouts, and, hopefully, to foster an interest in what can become a consuming hobby.

The AWGB (supported by the Worshipful Company of Turners) has been running a dedicated Youth Training Scheme for a number of years, and its success provided the inspiration to bring the benefits of the scheme to a wider audience of young people. The Scout Association was the obvious group to approach.

The Scout Association has many badges and it was agreed that woodturning could fulfil part of the Chief Scout's Awards and the Queen's Scout Award. At this point the AWGB began designing a structure to allow for the inclusion of woodturning in these badges. AWGB Training Officer, Peter Bradwick, and AWGB Chairman Reg Hawthorne, designed a package of specifications, safety protocols, and assessment criteria, and after approval from The Scout Association the groundwork was set for a number of trials to iron out any problems with the structure. At the time of writing two trials have been run, both in the East of England, but two more are planned to follow in short order.

It is anticipated that after this series of trials, the initiative would be rolled out nationwide. Through its nationwide spread of branches, the AWGB will provide appropriately skilled instructors/assessors who will work under the direct supervision of Scout Leaders to provide access to the scheme.

Presentation to 2nd Carlton Colville Scout Troop May 28th 2010

Being an officer of the AWGB, and being fortunate enough to count a local Scout Leader as a friend, I was offered the opportunity of presenting one of the trials, and gladly accepted. David Greenacre, leader of the troop, was enthusiastic and helpful in arranging the evening, and after a few delays for gang show preparations a date was set and a format for the evening agreed.

At 7.00pm on the 28th of May I arrived with a lathe, tools, safety equipment, and wood, to set up for the evening demonstration. In attendance that evening was District Commissioner, Peter Jarvis, so I was particularly keen that the evening went well. David Greenacre was also in attendance, along with his team of leaders. There were ten Scouts present, ranging from 10-14 years old, none of whom had any prior experience of woodturning.

The presentation began with a safety talk and some ground rules for working on the lathe, and continued with a short explanation of how a log of freshly felled wood might be prepared for use on the lathe.

My plan was to use the two turned articles detailed in the AWGB Scout Pack* as introductory projects,

namely: a small bowl, and a spurtle. These two items allow for using the wood lathe in both the common configurations, faceplate and spindle, and for a range of skills to be acquired and displayed; and, in this particular case, would provide the successful Scout with two usable hand-made utility items which they would be able to take away and use at camps in the future.



Andy demonstrates the vagaries of bowl turning

The Scouts were attentive (in stark contrast to many adult audiences!) and seemed interested and eager to see some action, so we began with the basics of producing a small greenwood bowl. At this point, and expecting some reticence, I asked for a volunteer to come up and try a few cuts. All hands went up...and I'm sure I spotted Peter Jarvis' hand twitch.

The first Scout came up to the lathe, donned a protective smock and full-face mask, and I instructed them in the safe use of the tool prior to what must have been a nerve wracking first cut. Trust a youngster to dispel the myth of difficulty! Away he went, fearless, confident, and maddeningly, competent. Safety equipment swapped, another volunteer was brought forward, and the same scenario was played out.



Putting the principles to work

At this point I completed the bowl myself, explaining the processes as I went, and offered the finished bowl for the Scouts to examine. They seemed excited by the prospect of completing their own bowl at a later date, and I am certain that the fact that only an hour earlier the bowl had been a log only made the process more exciting for them.

Between projects I showed a range of turned items to the Scouts to illustrate the possibilities that woodturning can offer. There were simple craft items with utility value, such as small boxes and spinning tops, and others which were purely decorative. The Scouts examined the pieces and asked many good questions, and were clearly interested and enthusiastic. So much so, that I almost forgot to move on the second part of the presentation.



Starting work on a spurtle

The second project of the evening was to turn a spurtle - a Scottish porridge stirrer, for those unfamiliar with the word - which might be used at camp for stirring the baked beans. Two more volunteers tried their hand at the lathe, and once again both made a very good job of the task.

This presentation was not intended to represent the scenario which would unfold at a formal session where credit was being earned towards any of the appropriate badges, but to give a taste of what woodturning has to offer, and to gauge the level of interest from the scouts. It very quickly became apparent that the interest levels were high, and the opportunity to get hands on was not going to be passed up. At each changeover all hands went up, and the four Scouts who got the chance to try woodturning did very well indeed, and showed great promise.

At the end of the evening the Scouts were clamouring to take the two project pieces home, and so David Greenacre produced a handful of straws (always prepared!) and each of those who had had a hand in producing the two items drew a straw for the appropriate item. The two winners seemed delighted. I am only sorry I had not anticipated this

and prepared some keepsakes for the other Scouts. At the end of the presentation a show of hands was requested to indicate interest in the woodturning component, and every hand was raised. Ten out of ten. As indicators go I count that as a positive response, and look forward to the formal roll out of the initiative. I am confident that the provision of woodturning within the existing range of creative activities available to Scouts will be well received and well utilised in the future.

There is no doubt a certain willingness to listen to instruction amongst Scouts, and a benefit derived from the formalised structure of the meetings, but I would like to believe that any group of youngsters offered the same opportunity would be equally attentive and enthusiastic, but all credit is due to the Scout Leaders for fostering such attitudes in their charges. The youngsters present were a delight to speak to and work with, and I ended the evening wishing we could have carried on for another two hours.



A satisfied group of youngsters at the end of the training session

I would like to thank Peter Jarvis, David Greenacre, and Andrew Bailey for all their help and support during the preparations and presentation, but most importantly, the Scouts from the 2nd Carlton Colville Troop for their patient and attentive participation.

If you have comments or queries, please contact me, my details can be found on page three of this newsletter.

*AWGB Scout Pack: This is the document prepared by the AWGB which contains the following information. Introduction: Module One Gold Award Assessment: Module Two Platinum Award Assessment: Module One Gold Award Certificate of Achievement: Module Two Platinum Award Certificate of Achievement: Parent Consent Form. Copies will be available at the roll out of the initiative.

If you are going to try cross-country running, start with a small country.

Scouting for Turners

John Leach

On one of the hottest days of the summer, East Herts Woodturners provided 'hands on' experience of woodturning to over 120 young people.

AWGB has been looking for ways to give woodturning exposure to the younger generation. In 2007 the East Herts Woodturners spent ten days demonstrating woodturning to many of the 40000 Scouts and their leaders at the Scout World Jamboree, (Revolutions 83, November 2007). Last year AWGB launched an initiative to include woodturning as part of the Scouts badge system.

This year the Scout Association invited the East Herts Woodturning Club to demonstrate and give taster woodturning sessions at Gilwell 24. This is an annual event, held at the Headquarters of World Scouting in North London which was attended, this year, by over 4000 Scouts and leaders from around the UK. It is an action packed weekend with activities including rock climbing, technology, car driving, flight simulation, backwoods techniques and, this year for the first time, woodturning.

With the support of AWGB, we planned a major woodturning event in a 40' x 80' marquee with 12 lathes and over 20 woodturners from the East Herts club, the Cambridge club and from the surrounding area. With 6 lathes loaned by Axminster Tools Ltd and tools lent by Henry Taylor Tools Ltd, the East Herts Club lathes and lathes lent by some of the turners, we were able to set up a teaching area with 7 lathes for Scouts to get 'hands on' experience of woodturning.



Dave Bubbins gives the initial safety talk

Following setting up the woodturning area on two of the hottest days of the summer, the event opened at 9.00am on Saturday 10th July, another very hot day. We started with a booking chart with about 70 slots for taster sessions. Within a couple of hours these slots were almost completely filled, so all the slack time between sessions was eliminated. A further 50 slots were generated, and in doing so stopped the turners having a lazy day. By the middle of the afternoon all the additional slots were filled and we were forced to disappoint about 100 other Scouts who had heard about woodturning from their mates. Over the 10 hours, more than 120 people had (in most cases) their first experience of woodturning and left having thoroughly enjoyed it. It was interesting to note that there was an almost equal split in male and female participants.



Denis Woodley shows a scout the use of the lathe

The Scouts were given a short introduction to the lathe and woodturning safety. Before being given 'one to one' supervised experience of woodturning on a lathe. Each of the Scouts produced a simple turned item such as a toadstool, spurtle, garden dibber or honey dipper. It was a joy to see them emerge from the training area with smiles on their faces, proudly showing their handiwork to their mates. There were some very natural turners amongst both sexes, who produced amazing quality items in half an hour on the lathe.

In addition to the 'taster sessions', we had lathes in the public area demonstrating a range of woodturning projects from large bowls to honey dippers. There was also an instant gallery of pieces from a full size wooden hat (which amazed and was tried on by

many of the visitors) to scout neckerchief woggles. The gallery and the demonstration received great interest from the many visitors to the marquee. A display, and a short video about the AWGB/Scout Association initiative to introduce Woodturning into the Scout badge system was also set up.



Bill Maloy (East Herts) and Andy Coates (AWGB) discuss introducing woodturning into the Scout badge system with a Scout leader

During the day there were many discussions about future woodturning involvement with various Scout districts and participation in similar events. Several of these were very serious opportunities for Scout involvement in woodturning, which would be good for the future of the craft.

The event leader, Mike Rothwell said 'We did not know how much interest there would be when we agreed to do this. The exhaustion of all the club turners by 7.00 pm is evidence of the interest of the scouts in woodturning and the great success of the event.'

Without the support from many people the event would not have been possible. In particular, the amateurs and professionals, who voluntarily gave their time and expertise to demonstrate woodturning and enable young people to try a new skill. In addition to the East Herts and Cambridge turners, too

numerous to name, we acknowledge the support from AWGB officers, Andy Coates and Brian Partridge and professional turner, Carlyn Lindsay. We also thank the Gilwell Park staff for their help in setting up the facility and in particular the Gilwell Electricians for managing to power 12 lathes and ancillary equipment, which all ran virtually continuously, without any problems - no mean feat in a marquee in the middle of a campsite. It would not have been possible to hold such a successful event without the generous support of Axminster Tools, who loaned 6 large lathes or Henry Taylor Tools, who loaned all the tools for the training lathes. We are also grateful for the supply of materials by T and J Tools, Chestnut and Staples, and for the supply of wood by The Birchanger Wood Trust.



The team still standing (sitting) at the end of a hard but satisfying day

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Early Success

At only thirteen years of age Tom Streeter is an enthusiastic young turner and is very much a stalwart of his local woodturning club. He recently met with great success at the Worshipful Company of Turners competitions in London. Fellow club member Keith Greenfield interviewed Tom after the event.

KG So Tom you're 13 now, how many years have you been turning?

TS I started getting interested in turning when I was 9 years old when I saw the woodturners at Amberley Working Museum. I joined the West Sussex Woodturners soon after that and with help from various people, watching DVDs and videos, I have been turning now for about 4 years.

KG Why did you enter this competition?

TS I am a member of the AWGB and get the Revolutions magazine. I saw the article about the competition in there; I thought I would have a go at the Ray Key competition, which was for people that had attended one of the AWGB training weekends. The course I went on was at Stuart Mortimer's and I thought it would be good to have a go. I also thought it would be really good to go to the competition and see what other people were doing.

KG Where did you get the design for these pieces from?

TS I actually entered two competition classes. One was the Ray Key youth competition where we had to use the wood that was supplied. My main aim was to use as much of the wood supplied without turning it all away. For the square piece, I had seen lots of square edged bowls in magazines and on DVDs, so that is what I tried to do. I had to make a special chuck to reverse the bowl for the foot which I found a bit tricky. For the longer piece of Ash, I made the small finial box and a salt shaker. I have made several boxes similar to this in the past but this one had the best fit lid ever!

For the open competition, I made a pair of candlesticks and a small hollow form using spalted beech and ebony for the lid and foot. The hollow form was something I just started experimenting with on the lathe and the candlesticks were based on a demo that Gary Rance did at one of our club meetings.

KG Do you draw out your design before starting?

TS Not usually, just maybe draw something on my kitchen worktop bench for a few ideas. Apart from that, I just watch DVDs and look on the internet and in books for ideas. I also like looking at what other people do for ideas.

KG What made you choose the wood?

TS The wood for the Ray Key competition was provided by Ray. I chose Ash for the candlesticks so that I could finish with the ebonising lacquer and gilt cream. I like this a lot and was amazed when I saw Les Thorne demonstrate it for the first time. I like spalted Beech as the markings are always interesting, and it works well with the black lid and foot.



A square bowl in Ash, which together with a salt shaker & a box with a lid took first prize in the Ray Key competition

KG What part did you find the most challenging?

TS Definitely reverse turning the square bowl as I had to make a special chuck to hold it. For the two candlesticks, I learnt a lot from Gary Rance at one of our club demos and when I did what he said, it seemed to work – but I have not got any gadgets



A hollow form in Spalted Beech & Ebony, first prize winner in the Plain Turning competition

for doing copy turning so most of this was done with a lot of marking out, stopping and starting, and measuring. I found that one of the hardest bits on these was putting the hole in for the candle.

KG Whose work do you have an admiration for?

TS I am very lucky to have seen quite a few of the professional turners demonstrating and they all seem to do something different. I am also very lucky to be in a club that has a lot of very good turners with different styles. I admire all of them for different reasons.

KG Where have you seen other professionals?

TS At West Sussex Woodturners we have two different professionals each year come to demonstrate for us. Also as a member of the AWGB I was very lucky to be accepted onto the Youth Training Course last year at Stuart Mortimer's house, Gary Rance, Les Thorne, Ron Caddy and Stuart King were also there giving us tuition.

KG What other venues have you been to?

TS This year I was part of the WSWT team who demonstrated at 'Wests Wood Show', that was really great as I had to demonstrate for Les Thorne while he just leaned on the lathe talking. (can you just imagine that, Les talking!!!)

I also went down to Yandles' Show with two other turners, and managed to have a go with Phil Irons on a bit of hollowing.

KG Have you had any other professional teaching?

TS I have had lessons from many club members, but mostly from Dave Dean a much respected turner who has taught me an awful lot about all aspects of turning and finishing. Last year as I mentioned earlier, I was fortunate to be part of the young turners at Stuart Mortimer's where there were four other professionals there to teach us.

KG Where do you get your experience / practice from?

TS Belonging to a club is great; I do like to enter most of the club competitions. I've also been part of a demonstration there a couple of times. Then I take part in some outside venues that some members of the club organise, that's great fun, with all the friendly banter - better than being in my own workshop. All the other turners look after me, each showing me different ways to achieve the finished piece.

KG Where do you see yourself going next?

TS Well that all depends, we have Mark Baker at our club for our next meeting, so I expect I will try out some of the pieces that he demonstrates. I have also managed to get in on the AWGB young turners event at Stuart Mortimer's again this August.

My workshop at the moment is a smallish shed that my dad has let me use but this is about to change. My Mum and Dad help me a lot with what I do and this year my Dad and I are sorting a new workshop just for my woodturning which will be really good.

KG It seems from talking to you that you really like to try out most turners' styles for experience and also to give confidence to experiment further, for a 13 year old you are certainly giving your older club members a run for their money.

TS Yes, but there are some things that I just cannot do, purely because my lathe isn't big enough. I do admire the things that Les Thorne does and I enjoy his demonstrations.

One thing that I am really interested in is colouring, I would like to learn more about this particular aspect of turning - I have watched DVDs but would like one

day to have a proper lesson to start me off.

KG Tom, many thanks for your time in talking to me, and showing me your winning pieces.



A pair of ebonised Ash candlesticks entered in the Plain Turning competition



With the shavings rising to worrying levels, Brian decided the best thing to turn next was a handle for the broom

We all get heavier as we get older, because there's a lot more information in our heads. That's my story and I'm sticking to it.

My grandpa started walking five miles a day when he was 60. Now he's 97 years old and we don't know where he is.

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UPCOMING EVENTS

Autumn Woodworking Show

Yandles, Martock, Somerset
September 10th - 11th

The Scottish Woodcraft Show

Lowland Hall, Royal Highland Centre, Ingliston
Edinburgh
September 24th - 25th

European Woodworking Show

Cressing Temple Barns, Braintree, Essex
October 2nd - 3rd
www.europeanwoodworkingshow.eu

Strictly Woodturning 2010

Axe Valley Community College, Axminster
October 28th - 29th
www.strictlywoodturning.co.uk

The North of England Woodworking and Power Tool Show

The Flower Hall, Great Yorkshire Showground
Harrogate
November 19th - 21st
www.skpromotions.co.uk

The Worshipful Company Competitions

Members of the AWGB met with a great deal of success at the WCT competitions held at Apothecaries Hall in June of this year. Unfortunately there is only space to feature the first prize winners in this issue but there is a strong possibility that others will turn up in future editions. Below is a list of those AWGB members who met with success. The photographs, (courtesy of Stuart King), show the first prize winners being presented with their awards by Peter Cook, Sheriff of the City of London

The Master's competition for ornamental / rose engine turning

First – John Edwards; Second – Paul Coker

The Master's competition for a pair of presentation boxes

First – Jason Breach; Second – Maggie Wright;
Third – Rodney Page

The Felix Levy open competition for freestyle turning

First – Rodney Page; Third – Margaret Garrard

The open turning competition for a pair of egg cups

Second – Desmond Dezelsky; Third – Brian Scott

The Fred Howe competition

Gold award – Steve Ellis

The H E Twentyman competition

Silver award – Richard Hoodless

The Lady Gertrude Crawford competition

Gold award – John Edwards

AWGB plain turning senior competition

First – Joey Richardson; Second – Gregory Miller;

Third – Desmond Dezelsky

AWGB plain turning junior competition

First – Tom Streeter

The AWGB Ray Key competition

First – Tom Streeter; Second – Silas Gairdner

The pole lathe turning competition

First – Robin Fawcett; Second – Stuart King



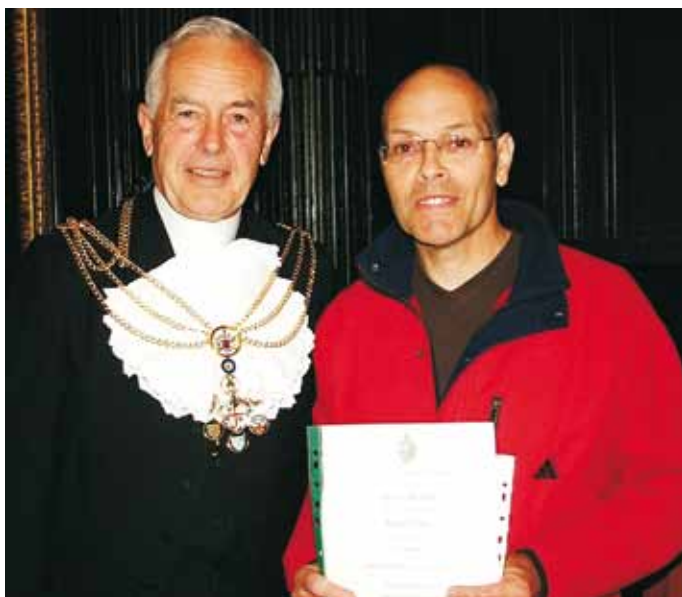
John Edwards



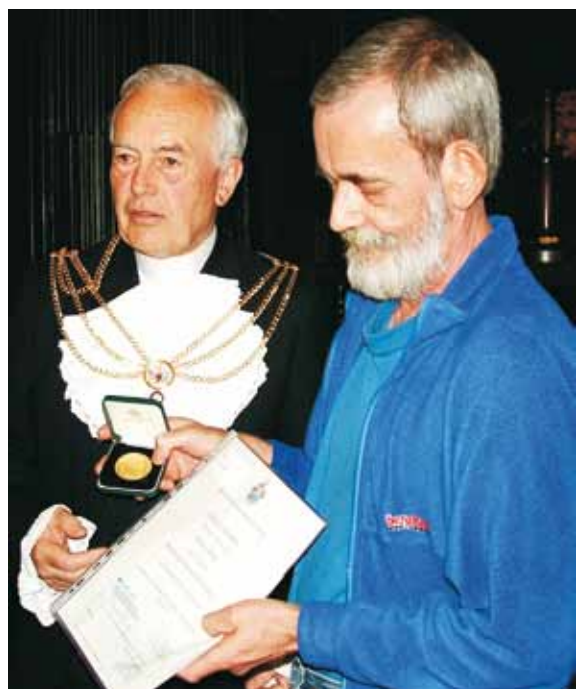
Robin Fawcett



Tom Streeter



Rodney Page



Steve Ellis



Jason Breach - The Masters Plain Turning Competition



Rodney Page - The Felix Levy Open Plain Turning Competition



**Tom Streeter
The AWGB
Ray Key Junior
Competition**



**Richard Hoodless - The H E Twentyman
Ornamental Turning Competition**

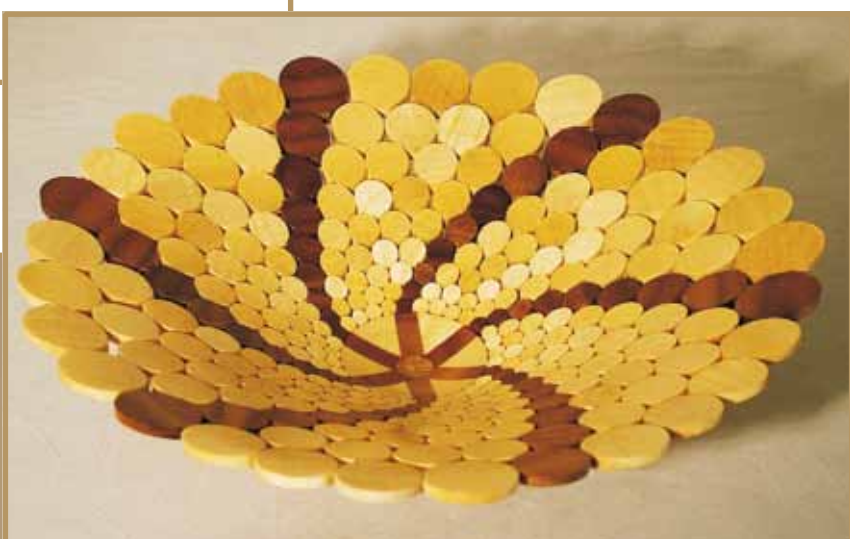


**John Edwards
The Masters Ornamental Competition**



**John Edwards
The Lady Gertrude Crawford
Ornamental Competition**

**AWGB first prize winners
Photographs by Stuart King**



Joey Richardson - The AWGB Plain Turning Competition



**Robin Fawcett
Pole Lathe Turning Competition**



**Steve Ellis - The Fred Howe Ornamental
Turning Competition**

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Towards better bowls

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October 2nd
Tutor: Bob Chapman

Tooling. Sharpening and decorative work followed by spirals and carving

Hope Cottage, Grateley, Andover, Hampshire
October 2nd
Tutor: Stuart Mortimer

YOUTH TRAINING WORKSHOPS

(Age 11 - 18 at 1st January 2010)

Workshop health & safety. Basic techniques

Treknaw Woodturners and Carvers Club,
69 Higher Bore Street, Bodmin, Cornwall
October 30th
4 -6 places (£5 fee)
Tutors: John Brooks, Barry Bird, 3rd TBA

DEMONSTRATOR TRAINING WORKSHOPS

Presentation and Demonstrator Skills

Plymouth Woodturners, Pilgrim Church, St Levan Road, Plymouth
October 23rd
Tutor: Brian Hensby

Presentation and Demonstrator Skills


Treknaw Woodturners and Carvers Club,
69 Higher Bore Street, Bodmin, Cornwall
Date TBA
Tutor: Brian Hensby


Presentation and Demonstrator Skills

Strathclyde Woodturners, Auchinloch Road, Lenzie, Glasgow
October
Tutor: TBA

There is no charge for the Member and Demonstrator courses, however candidates may make a voluntary contribution to the Development Fund
Application forms and any further information can be had from Peter Bradwick, AWGB training & development officer, (his contact details are on page three), or from the AWGB website

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*Michael Mocho
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*John Wessels
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*Yann Marot
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*Marilyn Campbell
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Full details of all the presenters from home and abroad and a booking form will be available in the next issue of Revolutions

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Budget Belt Tool Sharpener

James Pearson

Although I have an excellent high speed tool grinder with 200 x 25mm stones, mounted on a substantial pedestal, it is too big and heavy to take to outside turning events. Consequently, for some time I have had the notion to make myself a small tool sharpening set-up, based on a narrow belt linisher. B & Q have for sale, machines with a 150 x 20 coarse stone on one end, and a 50mm wide belt linisher on the other, priced at just under £50, or less 10%, if you are old like me and buy on a Wednesday. Apart from the name on the front, these look to be the exactly the same as the ones sold by Scheppach and others, at somewhat higher prices.

However, a few weeks ago, Aldi had a similar machine for sale, priced at just £19.99. That decided matters, so I bought one. OK, it doesn't have a light, or a cooling water trough, but at that price who can grumble. Like the others it is of Chinese manufacture, and apart from the rather flimsy tool rests, which will not be used, it seems reasonably well made.

Photo 1 shows it as it came out of the box. The angle of the belt, I thought was too laid back, so, time to take the thing to bits, and do some alterations. Slackening the three screws got the cover off. This cover is rather flimsy and was replaced by a new one made to the same shape from a bit of 1/8" plate. Yes, I know I'm mixing my metrics with my imperials, but in this project I am using what materials I have lying around the workshop, so 3 or 4mm would do just as well. Then the belt was slackened and removed, as shown in photo 2. This picture also shows the polished U-shaped platen over which the sanding belt runs. This was removed and checked to see if the legs were square to the platen face, which, of course they were not, therefore they were re-bent and made square.

The nut on the end of the shaft allowed the pulley to be removed to expose the three screws holding the complete spine arrangement to the motor, photo 3. The complete spine arrangement was removed, and three new holes were drilled, to allow a more upright position of the belt. At the same time, the front tool rest mounting protrusion, which can be seen in photo 1, was sawn off as it would get in the way of the new adjustable tool rest. Also a wooden block, exactly the same width as the platen face was screwed to the motor side of the spine, photo 4.

The new 1/8" end cover, which is actually a mounting plate for the new adjustable tool rest, has an additional hole enabling it to be screwed to the wooden block. This makes the reconstructed spine unit extremely rigid.

Following the theme of using what was lying around the workshop, a 1/4" hole to suit the pivot pin of an

adjustable mitre gauge, from a long discarded machine, was drilled in the new cover plate, and another hole drilled and tapped to take the locking screw. Imperial again – old mitre gauge. A bit of $\frac{1}{8}$ " plate was shaped and fixed to the mounting holes on the mitre gauge to form the table, see photo 5.



I was now able to put the set-up to the test by sharpening a couple of skewes, and parting tools. It worked a treat. Although the new adjustable tool rest is held on by just the one screw, it was completely rigid, and there was no tendency for it to move. However, those of you with good eyesight will see in photo 5 that the degree markings on the old mitre gauge are a bit odd. Photo 6 shows a close-up of this, and as can be seen, there are actually ten graduations every 15° of movement! That is $1\frac{1}{2}^\circ$ per mark! Is this metric or imperial? Or is it Chinese? Also as the numbers don't bear much relationship to where the tool rest is set, and there are no detents, repeatability is a bit compromised.

I therefore set about trying to source a better mitre gauge, which proved more difficult than I had hoped. Well actually it proved to be practically impossible. The really good ones are prohibitively expensive, and cheaper ones are not easy to find, and the markings of both expensive and cheap versions are not suitably placed.

So, having a bit of $\frac{1}{8}$ " plate left, and finding a wee bit of 40 x 20mm hollow section under the bench, I set about making one from scratch. Photo 7 shows the result. The plate was hacksawed roughly to shape, and finished off by filing and on the belt sander, which came with a coarse belt as well as two finer ones, so it can remove metal rapidly if required. Graduations were marked every 10° from zero to 90° , and 4mm holes drilled through the plate every 5° . It does not matter if these holes are not absolutely 5° apart, who cares if you are a degree or so out, it is repeatability that matters. There are many more setting angles than are necessary for woodturning tools, but remember, this machine can be used for sharpening plane irons, woodworking chisels, or anything else which might need sharpening.

Also shown in photo 7 and in more detail in Photo 8 is the indexing and clamping arrangement, again a bit of $\frac{1}{8}$ " plate hacksawed and filed to shape, and a couple of screws. The small 4mm crosshead screw projects slightly from the underside of the clamping plate, and can engage with the 5° indexing holes. Slackening the thumbscrew slightly, enables this small screw to be clear of the hole, and the table angle reset with the small screw engaging whatever hole is required, anything from 90° to 0° degrees. Then the thumbscrew is retightened. The result is absolute rigidity, absolute repeatability and if it is required to remove the table completely, just remove this one screw, and lift the table off. Photo 9 shows the 90° angle being checked using an engineer's square.

Photo 10 shows a skew chisel being sharpened. The best method of holding the tool is to hold the handle of the tool in the left hand with the blade flat on the adjustable table. The fingers of the right hand are hooked under the right hand edge of the table, where they are completely guarded from the sanding belt, and the thumb presses on the tool, keeping it flat on



the table. The left hand then advances the edge of the tool to the sanding belt and moves it across the belt as necessary, or slews it, in the case of a curved edge skew.

So much for the adjustable table for skews, parting tools, scrapers, etc. Now for the fingernail, swept back, Irish grinds, or whatever other name they are called. Again using materials to hand, in this case, a bit of angle iron off an old bedstead, some 5/8" square hollow section, off an old roof-rack, and some bits of wood, an adjustable fingernail sharpening attachment is made.

The machine is bolted to a bit of 3/4" plywood, with four rubber feet screwed to the underside. Not the rubber feet which came with the machine, which are a bit odd, but some from another cheap machine from the same supermarket. A bit of bed frame – sorry, a bit of angle iron about 100mm long is fixed via a wooden packer under the centreline of the belt. The actual centreline should line up with the centreline of the 5/8" hollow section which in turn can slide along the inside of the angle iron, guided on top by another bit of hollow section fixed to the angle iron, in this case by tack welds, but which could also be screwed on. A third short section of hollow section forms a clamp with a screw and fixed nut, to lock the moveable piece in any selected position. Graduations are marked on the adjustable arm. Repeatability again! A bit of wood with a socket for the tool holder end, screwed to the end of the moveable bit completes the set-up. All of this may sound a bit complicated, but referring to Photo 11 which shows the component parts, and Photo 12 which shows the assembly, should clarify the set-up. Simple! It could all be made in wood if you find metalwork too daunting.

Also shown in Photos 11 and 12 is a cut-out in the packing piece which is exactly 2" from the front face. Actually it does not need to be "exactly" 2", but it is a constant dimension used to set the projection of the gouge from the front of the tool holder. Again, repeatability is more important than exact accuracy.

Photo 13 shows a gouge being clamped in the tool holder, and photo 14 shows the fingernail attachment ready for use. The moveable piece is slid back and forward to the correct position to replicate the desired angle of the gouge. Note the small plastic bag under the belt. There is actually a magnet inside the plastic bag which catches most of the steel ground off the tool. When enough has accumulated, turning the bag outside in makes capture and disposal easy and relatively clean.

Photo 15 shows a fingernail grind in progress. Note that the adjustable table is still in place, although it may be necessary to remove the table to permit sufficient movement for very swept back grinds. However, as stated above it can be removed in seconds by undoing the one clamping screw. When

the table is in place, it forms a very convenient place to store the tool holder, as shown in photo 16. This is the tool holder which I have used for some time with my big 200mm grinder, and will be used with the new one also. Again this is a home-made affair. It looks a bit crude, but I made it to overcome some of the shortcomings which I found with the commercially made ones I have owned or tried, but that is another story! As can be seen the angle of the leg relative to the body can be adjusted if necessary. Again there are marks to ensure repeatability.

For non-fingernail grinds, there is a longer bit of roof-rack, - sorry again - there is a longer adjustable arm, seen in use in photo 17. Actually the longer arm is strictly speaking the only arm required as it can be pushed right in to where required, provided there is room behind the grinder. However, I mainly use fingernail grinds, so the shorter one is more convenient. Graduations are not necessary on the long arm, as it has to be adjusted to suit the overall length of the tool being sharpened. Non-fingernail grinds can also be done using the adjustable table. I could make a "V" holder for the table, to keep them at exactly 90°, but it hardly seems necessary.

Notwithstanding the last sentence, I have constantly stressed "repeatability", and this modified machine is capable of complete repeatability. Unlike a grinding wheel, which reduces in diameter every time it is dressed, thereby altering settings, the grinding surface of a belt does not alter. If it wears out, it is cheap to replace. Also for re-shaping tools, the fine grit belt can be replaced with a coarse one. It takes less than two minutes to change belts, and with the settings remaining unaltered, the reshaped tool only needs touching up with the fine belt.

Modifications and additions yet to come.

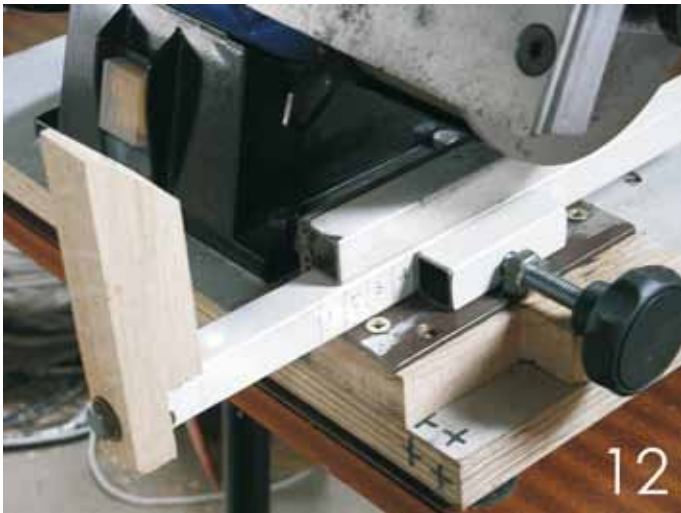
I may replace the "U" shaped platen and the bit of wooden spacer, with a single piece of 60mm square rolled hollow section. It's not really necessary but it would make a better "engineering" job. I have a bit to do this, not from under the bench, but a small off-cut from a friendly blacksmith.

One weakness I see with this grinder is the belt tracking arrangement. I can get it to work, but not in the manner directed in the instructions. It needs some further work. The motor is only 250 Watt which could put some limitations on heavy grinding, but for tool sharpening, only the lightest touch is necessary, so no problems there.

I had intended to replace the very coarse (36 grit) wheel with a honing wheel, made out of either leather or MDF, and with the guard suitably repositioned to prevent incorrect tool presentation. However I have been using a 240 grit belt for sharpening which gives an excellent finish, so I probably won't bother.

In fact, everything works so well that I will probably

just leave everything as it is. Well, I might put a lick of paint on the bare steel parts. On the other hand, I hate painting!



A Demo from Paul Coker Malcolm Thorpe

As I set out on a bright and frosty morning I was wondering, as Paul Coker is known for his knowledge of ornamental turning, how was this complex subject going to be put across to an interested but sceptical audience. My trepidation was further increased by the chaotic array of machinery on show. I need not have worried; Paul with an affable eccentric style soon had the audience entranced.

The first session started with the history of rose engine turning with pictures of some amazing pieces from the 15th century. To demonstrate rose engine turning the first of his machines he had constructed from a mixture of modern and ancient parts. The spindle was powered by a variable speed low voltage motor. With a piece of paper on a face plate, and using a pen, he traced the path that the cutter would take for different tool positions from the same octagonal cam, producing a surprising range of patterns. The paper was replaced by a piece of Lignum Vitae and first a pattern was cut with a stationary form tool. Judging by the sample piece he passed around, this seemed a very tedious but potentially powerful way to produce a pattern. Apparently all his Lignum

comes from old bowls now that Lignum comes under CITES* legislation. He quickly abandoned this method and fitted a cutting frame with a fly cutter. This seems to be the mainstay of rose engine and ornamental turning and he quickly produced a rose pattern in the centre of the lignum. The three-jaw chuck had previously been mounted directly onto the spindle, but now Paul mounted the chuck on an eccentric chuck mounting. This chuck had a slide that enabled a pattern to be placed off centre, the chuck mounting also had an indexing ring to allow copies of the pattern to be cut on other axes.



The Rose Engine

After tea there was another history lesson with photos. Apparently Oliver Cromwell and his Puritans killed off rose engine turning in this country along with Christmas. It survives today mainly as the machine engraving that jewellers use. In the Victorian period ornamental turning became the status symbol of the rich classes in northern Europe.

Paul moved on to the second of his machines; an original Holtzapffel lathe stripped down to a minimum, just a headstock and dividing plate (120 and 96 holes). There was a slide with a lever operated cross slide. Using a cutting frame with a rounded cutter he cut a ribbed cove in boxwood. Paul stressed the tedious aspect of ornamental turning in the repetitive nature of the work but it still requires tremendous concentration and the application of repeatable methods.

He fitted a square edged cutter to the cutting frame and cut a series of scallops on the edge of the boxwood. He then introduced the idea of phasing; that is moving the tool along the axis and starting the cut half a pitch away. When the tool is moved again, along the axis, the original starting point is used and in this manner a basket weave affect is produced.

For Paul's next trick he passed around some eccentrically turned spirals which were very interesting. He fitted the eccentric chuck to the headstock and attempted to show how the spiral was formed. The lathe did not have a tailstock so the workpiece did not have the rigidity to be fully

successful, but nevertheless it showed the technique required.

During the lunch break Paul set a medallion lathe into action. This machine seemed to be just a step up from Meccano but was extremely effective. The machine transferred the raised work on a penny onto a piece of wood.

During the afternoon Paul demonstrated the use of a dome chuck to produce a scalloped dome using the fly cutter in its horizontal and vertical modes. He then set up an eccentric cutting frame (basically an adjustable compass cutter) to cut the trade mark pattern of the ornamental turner, a set of interlinked circles. This again showed the simplicity of ornamental turning but also the care and precision required to produce an acceptable result.



Paul and his paraphernalia

I have been able to give a reasonable account of what went on as I am interested in the subject but perhaps I am not the best one to judge the quality of the presentation for the onlooker. He was not a practiced demonstrator, which he admitted himself, but he was a showman who knew and was proud of his subject. This came over in everything he said and did. He answered all questions, however simple or complex, in a friendly way from a huge store of knowledge. It was a difficult task to show such a wide range of techniques in a day but the range of tooling he brought along was just right for the task. I am sure everyone that was present is now more knowledgeable about rose engine and ornamental turning and, more to the point, a lot more people would like to have a go now than would have been the case before Paul's talk.

I think it is one of the good things about being a member of the wood turning group that one of the best exponents of his trade will come to school room and share his knowledge with everybody.

*CITES Convention on International Trade in Endangered Species

Paul has an interesting website <http://www.cpaulcoker.co.uk>. Another site of interest is The Society of Ornamental Turning <http://www.the-sot.com> where there are a comprehensive set of links.

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SPIGOTS

Reg Sherwin

Some of the turners I have contact with nowadays tell me that they miss the characters which I invented in my regular writing days. And to tell you the truth, I miss them as well.

For this article I would like to introduce a brand new character. He could be a member of any worldwide woodturning club. He may be a solitary turner, a long standing and revered member of his local club or even an 'out front' demonstrator of national and even international status. Ladies and Gentlemen, it gives me great pleasure to introduce you to Mr Chuck Itan-Duck.

Anyone who has had experience of a piece of work coming out of the chuck and doing a circuit of the workshop will usually have a memory for life, especially when the 'take off' was in front of an audience of fellow turners.

There are all sorts of reasons and causes for these unscheduled take offs. A blunt tool, wrong choice of tool, non-sympathetic cuts, over aggressive cuts, natural failures in the wood which were not spotted during selection, and so the list goes on.

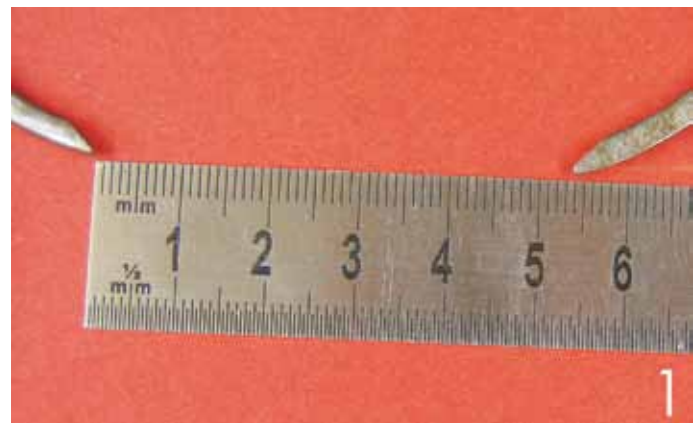
But I feel that one of the most common causes of the flights is the actual preparation of the spigot in the first place. Our new friend Chuck could well have fallen into this category a few times. 'That dovetail looks about right, it'll do'.

And so I would like to help Chuck by looking in some detail at the stages of producing a dovetailed spigot which is to be gripped, in compression mode, in my Multistar Titan chuck. The same principles will apply to virtually all the other chucks I have seen so far which have a dovetail arrangement machined into the inner faces of the four jaws.

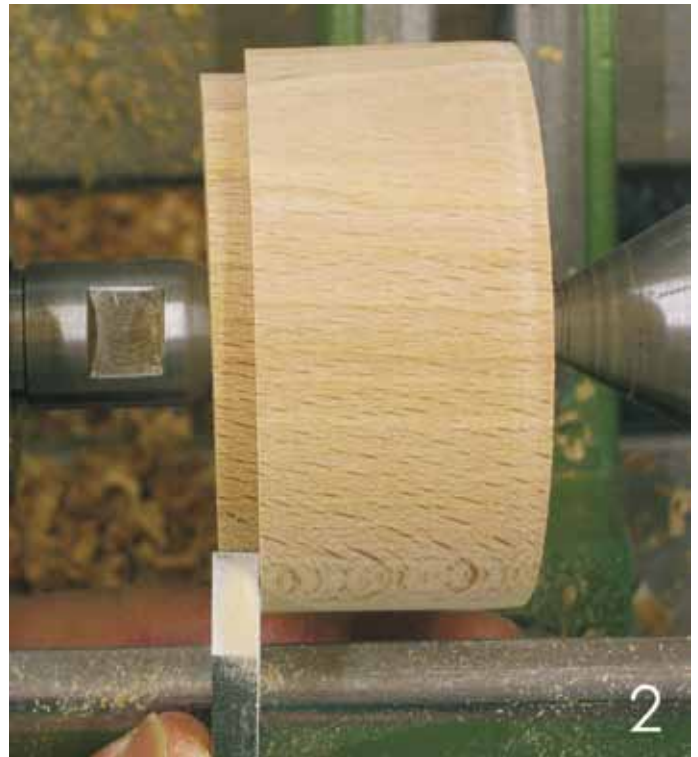
Of course, some slight change in the following detail could well be required for specific chucks or jaws, as I certainly have not seen the whole range of chucks available to today's bewildered chuck buyers. Incidentally, 'dovetail' refers to the finished shape of the spigot and comes from the dovetail joint found in furniture. I am given to understand that it can also be found on the back end of a certain feathered bird, the name of which escapes me at the moment.

For the following photos I chose to use the largest of the Titan chuck's available jaws, but the same sequence of cuts applies to all of the jaw sizes in the available range, although the dimensions would be changed to suit.

Photo 1 shows the spring callipers set to 53mm (2 1/8") diameter, as suggested in the handbook. (If you can't find the handbook, skip through to the life and



53mm diameter



Going down to 53mm

sanity saving photo 8, and then, thus prepared and with set callipers at the ready, read on from here.)

In practice I find that 2mm (1/32") either way doesn't make a lot of difference, but I still aim at the suggested size printed in the handbook. Photo 2 shows the 6mm (1/4") parting tool working down to the required size. Looking carefully at the photo you will notice two important points.

First of all, the tool is presented to the rotating wood on the rest and with the lower bevel in contact and nose up. Also it is at 90 degrees to the centre line, which is an imaginary line running from the point of the driving centre to the point of the tail centre. Any deviation from this entry angle at the start of the cut could have a detrimental effect to the work holding capability of any dovetail jaws.

The other thing to notice is that the cut is not quite as wide as the tool. If the end of the wood was not sawn square an attempted full cut might result in a



Standard parting tool



Skew ended parting tool

thin wedge of wood not being turned off and which could in turn break off and fly as the cut progresses.

It is safer where possible to square off the end of the work at the tailstock as the point of the tail centre allows greater access with a tool towards the centre of the wood. There is usually no reason not to put the dovetail at this end whilst you are at it. The wood is coming off the lathe anyway before it goes into the chuck.

Photo 3 shows the now sized and checked spigot being dovetailed. I am using the same square ended parting tool, but have made three simultaneous adjustments to the cut.

Firstly I have changed the angle of tool presentation. I am now cutting into the parallel face rather than down it. In effect I am doing a very slight undercut. The top edge of the upper bevel is working against and into the square cut surface and it is this edge which controls the direction of the cut and therefore the angle of the finished dovetail.

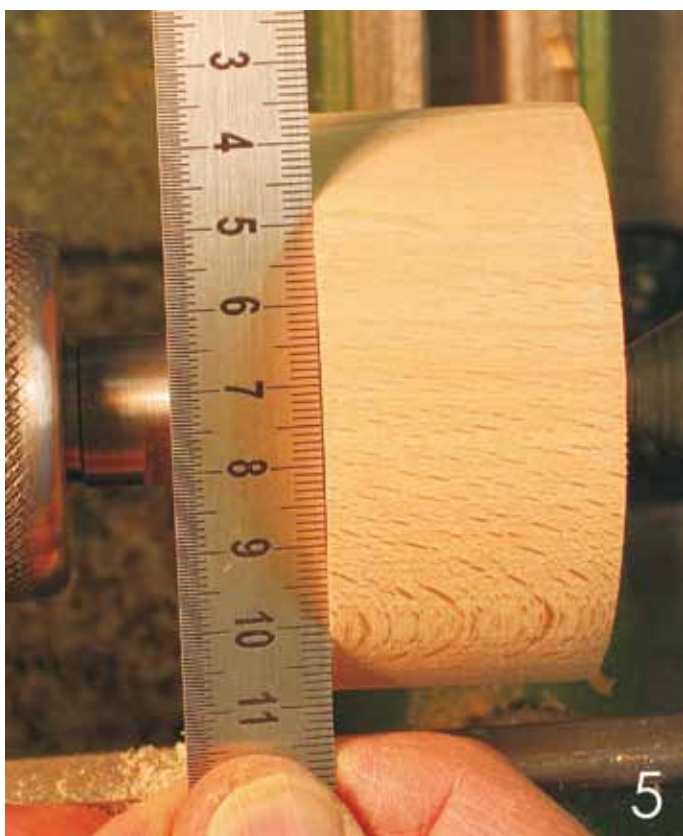
Secondly, I have started the angled cut some way down the original parallel surface. This means that the chuck jaws will have a firm and flat surface to work against in use. (Have a quick look at photos 5 and 6 if this is not quite clear to you.)

The third adjustment in photo 3 is that I have rolled the tool slightly to the right on the rest. This I have done in order to have the right hand end of the cutting edge lower than the left hand end. This in turn means that the lower right hand end will start cutting before the upper left hand end gets close to the wood, resulting in a dovetail surface. As before, the tool is presented nose up with the right hand corner of the lower bevel still in contact. But I leave some evidence of the original sizing cut on the top of the dovetailed area. This helps to avoid loss of the carefully measured working diameter. Again, photo 6 shows this in greater clarity.

In use, the tool is rolled on the rest only at the setting up stage and not during the cut, but it still works in the normal downwards and forwards arcing action. It takes a few attempts to get the hang of the method initially and it might be an idea to practice first on a piece of suitable scrap wood.

The greater the roll before the cut starts, the steeper the angle will be. Too shallow or too steep and the dovetail won't fit snugly into the chuck jaws. I tend to use this tool automatically as it is still in my hand from the sizing operation and I can usually get an acceptable angle without much effort. But look at photo 4.

You will see that I am now using a standard 6mm ($\frac{1}{4}$ ") parting tool which has been ground to a skew end. The amount of skew is dictated by the angle



Checking the dish

of the intended jaws. (This tool can also be used for parting off and gives more control over which of the two faces the cone shaped waste wood will be left on after the operation, but that is off topic. Well, for the time being anyway.)

Another thing to notice in the photo is that whilst the tool is now fully supported on the rest it is no longer at right angles, but pointing slightly to the right and into the wood. The degree of angle dictates the amount of undercut on the resultant work face. Whilst this method of transforming the parallel first cut into the required dovetail does require the purchase of a second parting tool, I find when teaching that this is usually a safer means of achieving a dovetail cut for inexperienced hands.

Look at photo 5. The ruler is sitting on top of the dovetail and up against the new cut surface. See that the undercut does not start at the rim of the workpiece but a little way in from it. This leaves a flat section for the chuck jaws to bear against during turning, as can be seen in photo 6.

Now for a small refinement. Look again at photo 6. See that the spigot has still got a slight flat on it, because the dovetail has not removed all of the original sizing cut. There are two reasons for this. First, if the edge were cut away completely the spigot could end up being too small to fit safely so I stop just before the sizing cut disappears. Also, were the edge sharp, and therefore weaker, it might become chipped during loading into the chuck and the waste could get down into the undercut area and stop the

dovetail from being pulled back firmly.

Look again at photo 3, and the end of paragraph 3

Photo 7 shows some of the things that can go wrong, and I have deliberately removed one of the chuck jaws so that the problems can be seen more easily. Working from left to right in the photo:-

Firstly, the small 'carrying piece' which is visible in the centre of the wood is the remains of the blank during the between centres preparation stage. In this case it is just clear of the small hole where the jaws would meet when fully closed. A common problem here is that this carrying piece is left too large and/or too long during preparation and the jaws clamp onto it, rather than onto the spigot. This area is difficult to see into when the chuck is loaded.

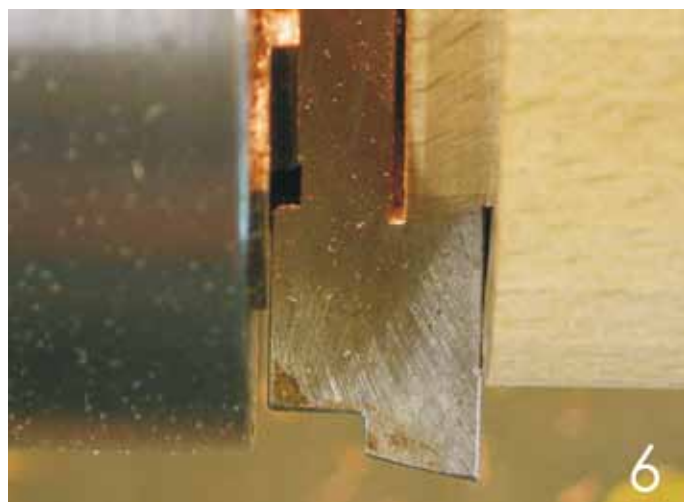
Secondly the spigot is longer than the depth of the jaw recess, which has left a space between the front of the jaws and the rear of the work. This would allow the wood to move during the turning operation.

Thirdly the supposedly locating face on the wood is cut as a buttress rather than an undercut, which would again lead to the space problem, regardless of how accurately the spigot was cut.

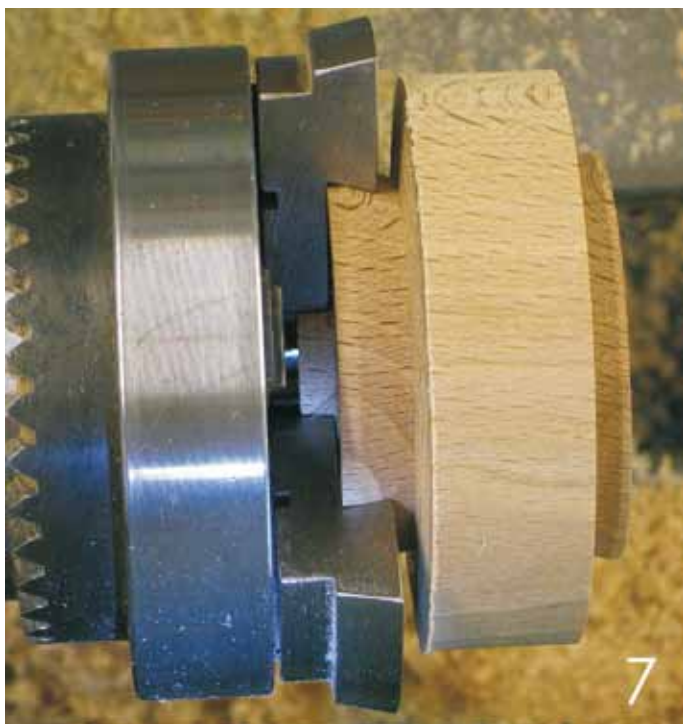
These potential faults are grossly exaggerated in the photos in order to emphasise them, but even a slight deviation can lead to another 'flyer'.

Another big factor in spigot preparation is the actual diameter of the spigot. In manufacture, the jaws are turned in the solid and then separated with something like a 3 or 4mm (1/8" to 3/16") wide milling cutter. This means that they have an optimum diameter and will be less efficient outside that diameter. Looking in your chuck handbook for suggested sizes is always a good idea.

For those of you, who have lost the handbook and had to skip to photo 8, read on from here.



Got it right



Get ready to duck Chuck!

Place the jaws, chuck mounted or free standing, face upwards and with a gap of 4mm to 5mm (1/8" to 3/16") apart at their outer edges. Now measure the distance across the dovetailed section as in the photo, make a note of it, put it somewhere safe and return to **photo 1**.

Photo 9 shows a large diameter of yew which has a spigot on its base. It held the workpiece nicely and so now lives in the same box as the relevant jaws and acts as a calliper setting gauge each time I use the jaws. A smaller setting gauge can also be seen in the photo, this time in profile, for another set of jaws.

One point which is not always realised regarding dovetails is that the suggested dimensions in the handbook make allowance for the jaws to get even closer when gripping the spigot. Missing the



53mm across opposite corners

suggested size by removing too much wood could well result in the jaws binding against each other and not the workpiece.

I also need to state an obvious truth. Like most writings which describe technical details, the explanations take longer to read than the actual process takes to complete, once it is understood and practiced a few times. But the practice time is usually time well spent.

Some years ago a student who I will call Chuck was having problems with spigot gripping. We went through the method which I have described here and at the end of the practice he summed it all up beautifully. He said, 'Reg, it is attention to detail!'



Setting guages

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Member Training Workshop

Ken Midgley

I applied under the AWGB Member Training Scheme to attend a workshop on box making given by Chris Eagles at Crow Valley Woodturners in Cwmbran. This was to be a full day workshop, with five other candidates at varying stages of expertise. I had the good fortune to be selected for this course and found it to be very educational and was very impressed with the high standard at which the course was run.

The workshop covered the theory of what we were going to create. A lidded box with a recess. We were to create a box from a number of preselected designs.

I initially chose a design with a finial, in the hope that I would learn how to create a finial, as I'd never made one before.



Chris Eagles demonstrates the correct techniques to the students

Understanding the process we used to create the box was useful as I learned techniques in making these items that would be very useful elsewhere, how to make a jam chuck, how NOT to make a jam chuck, how to create a finial - how NOT to hold a finial!

Unfortunately my lack of skill was letting me down on this day. I broke the finial from my box when removing it from the jam chuck, I then made the recess too wide and the lid no longer fitted. All the while Chris was offering instruction and assistance to all of us in the group. I managed to salvage my project by quickly repeating what had been learned earlier and managed to get back on track with the rest of the group.

Once we had completed our boxes, Chris demonstrated a couple of techniques he uses on his work. These were interesting and gave rise to some design ideas, but for me these are a little way off yet.

Chris explained the buffing system he used to polish a box and demonstrated how to achieve a good finish using this.

As I stated before, I am not the most "seasoned" of turners as I have very limited time under my belt, but I found the whole day most invaluable, and after I got home I made two more boxes to reinforce what I had learned through the day. All in all, an excellent day.

New Western Regional Rep

I have always been interested in working with wood, in the first instance I was into furniture making, my first venture into wood turning came about when a project I was making required some turned spindles. To complete this I bought a record Number 2 lathe, one of the blue painted models, which is now being used by my eldest son.

From spindle work I ventured into bowls, platters and open forms bringing plenty of praise from the wife, but looking back at these works of art now, some 15 years later, they are clearly only fit for the wood burner.

I joined the AWGB by chance, through a meeting with the late Peter Sawyer, a founder member of the Heart of England Woodturners. He invited me along to one of their all day demonstration meetings. I was hooked, I joined the club there and then.

While browsing a woodpile at a local farm I met Roger Warren-Findings who told me about another club that has been formed in my home town of Coventry. Coombe Abbey Woodturners had been formed two months previously. I was invited along to one of their meetings and joined the club. During the first year I volunteered for the position of treasurer which I went on to hold for four years.

I have always struggled with the design and artistic side of woodturning so my taste today is abstract work where I let the different species of wood in one piece do the talking.

That is enough about me, how do I see my role as area representative for the AWGB? My aim is to visit every club, old and new, in the Midlands, North Wales and outside the area if required, which I hope to do during the year. I would hope to be able to advise them of the benefits that the AWGB can bring and with help of the executive committee show a way forward with any issues and concerns. I would also wish to support and help individual members who are not affiliated to any club to get the best out of the AWGB including our Training and Development programme.

You can contact me by phone 02476460749, Mobile 07821897582 and by e-mail peter@petercarless.co.uk Remember that with the help of the Executive Committee I am here to help you.

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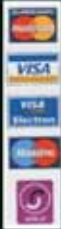
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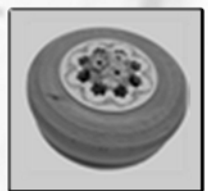
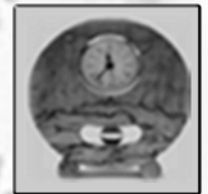
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