



Revolutions

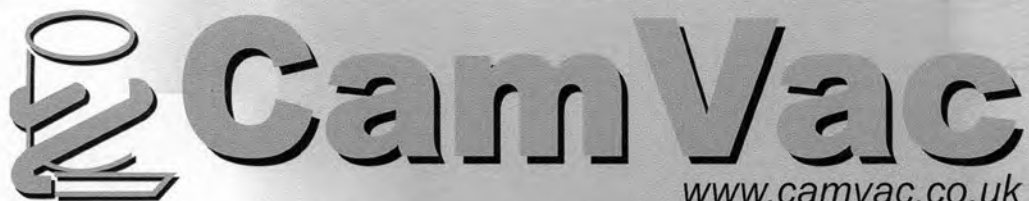
THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 95

December 2010



www.woodturners.co.uk



www.camvac.co.uk

Don't use your lungs as a dust filter.

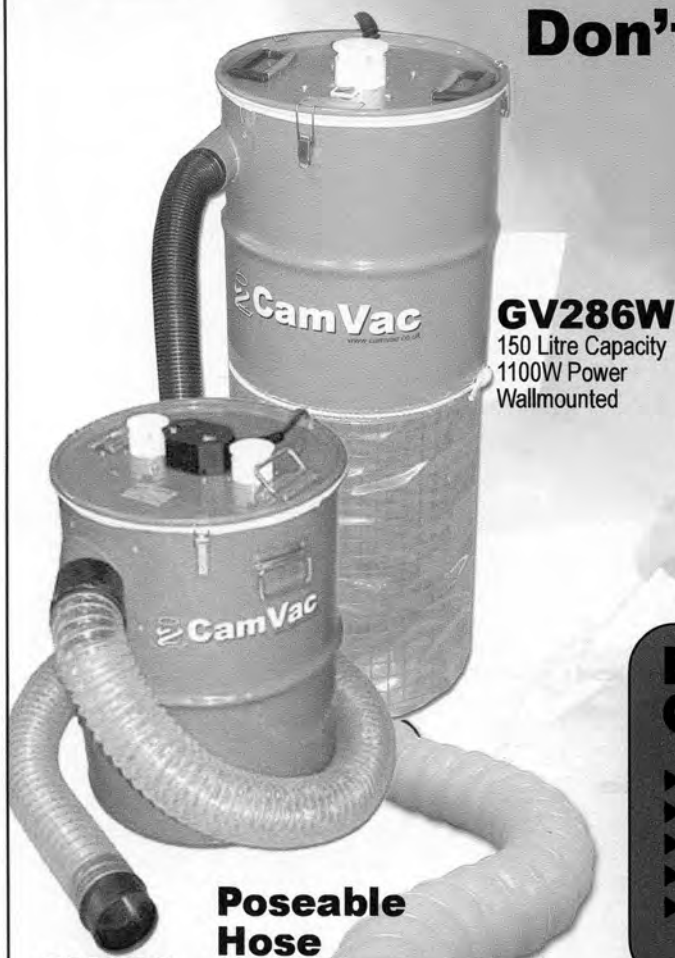
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Chairman's Notes

Well here we are again, just when I think I can relax for a short period Lionel calls and reminds me he is due another report.

We have at last got the scout initiative under way: the Scout headquarters staff that we initially met have since left the organisation and we have had to more or less start again. However the information regarding woodturning being part of their Chief Scout's gold, platinum and diamond badges is now on their website; all you need is a badge in website navigation to find it. It explains what we are trying to do and gives my name as AWGB contact. Any requests can then be funnelled down via the regional reps. to local clubs. If there are any individual members who would like to be involved would they please let me or a regional representative know.

A big step forward has been taken in offering to provide insurance to Associated clubs at a rate cheaper than they can buy it individually. This has had the result of bringing in an increasing number of Associated clubs. I would like to welcome them and hope some will, in time, consider the advantages of becoming affiliated, entitlement to free insurance, demonstrator grants and participation in the increasing number of activities that the AWGB is now becoming involved in. I note with regret that the Northern Federation has now folded, an example of what can happen if nobody comes forward to give some of their free time. I sincerely hope that the clubs affected will consider joining us as Associates, we will be very pleased to make them welcome.

We have been working hard on the next Seminar; it will look slightly different to previous years because the University has developed our principal 'James France' location. The development has been to our advantage providing a separate area for the gallery. It may mean the trade area can be larger or alternatively we can provide more tables and seating where you can sit and decide what next to buy or view. More information on all the presenters is elsewhere in this issue along with booking information. Don't forget that there will be a number of one slot presenters selected from among the first 100 delegates to sign up.

Sponsored places are available so if you feel you can make a case for one of these please get in touch with me in the first instance and I will point you in the right direction.

We introduced the first internet auction of turned work last time; this was very successful and the income received has allowed us to increase the youth training and other training courses we can offer to members. We intend to hold another one on the Friday evening in 2011; not only does it raise

.....continued on page 4

Articles, letters, tips, adverts etc. featured in this Newsletter do not necessarily carry the endorsement of the Association of Woodturners of Great Britain

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Your personal details are held on computers belonging to Executive Committee members. Your details are held purely for the use of the Association and are not passed on to any third party. If you object to your name, address and telephone number being held in this manner then please contact the Secretary whose details are opposite.

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For name badges, as used at the Seminar
£1 plus sae (large letter rate)
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All available from the AWGB secretary (details opposite)
Make all payments to AWGB

FRONT COVER

Eternal Seed.
This piece by
Joey Richardson
raised £1200 in
the Branching Out
online auction.

Photo courtesy of
Paul Lapsley

Copy deadline
for the next
edition of
Revolutions

January 15th

money but I think everyone enjoyed seeing how well good pieces can sell to a worldwide audience.

Peter Ellis is now the new master of the Worshipful Company of Turners. Peter is a woodturner himself and one of his aims is to try to instigate a Woodturning Diploma. I have had meetings with Peter on this and along with Peter Bradwick we are investigating the feasibility of creating a modular system at possibly two levels. More on this at a later date.

Don't forget we are keen to hear from anyone who would like to be involved, even in a small way, to help run the Association by assisting the Regional Representatives cover their area. This is particularly needed in Scotland where our Representative is based in Cumbria and help further north would be great.

Ian Perry (1931-2010)



Ian Perry, who sadly passed away on Saturday 14th August, was a keen woodturner right up to the end. He was a long standing member of Devon Woodturners and was their Secretary in the early to mid 1990's. He was also an early member of the AWGB. He was a founder member of Plymouth Woodturners, and was on the committee from its formation up to the present day. He took part in all events he possibly could attend.

He had been in poor health for a couple of years and had gradually been down-sizing from a Union Graduate to finally a Pen Lathe on which he used to make exquisite jewellery and lace bobbins! His work was always of the highest quality. He was an avid reader of magazines, being interested in the "art" side of woodturning and keeping up with the times. He regularly experimented with colouring wood, its shape and its form.

He was always helping fellow woodturners, and will be sorely missed.

TOOLS EXPLAINED

PLIERS: Used to round off bolt heads. Sometimes used in the creation of blood-blisters.

In Memory of Brian Wallace

The Art in Wood exhibition, presented by the Ely Guild of Woodturners from 21st to 30th August, featured a charity table on which were displayed items made by the late Brian Wallace, a former committee member and chairman of the Guild. Brian, who was also an AWGB member, sadly passed away in September 2009, and his widow Beryl had asked if she might be able to mount a small display of his work, and offer it for sale, with the proceeds being donated to the Mesothelioma (cancer caused by asbestos) Charity at Papworth Hospital, Cambridgeshire.

As Beryl is herself a respected Ely Guild member, having served as treasurer for a number of years, Chairman Stephen Franklin and all the members readily agreed, and several members donated more pieces to add to the table.

At the start of the exhibition, Beryl had said she would be pleased if she could raise £100. In fact, nearly all the pieces were sold, and with further donations from members of the public who did not actually buy anything, nearly £800 was raised.



Beryl's table

Looking for New Members

The Axminster Woodturner's Club, an affiliated branch of the AWGB, are on the lookout for new members. If you live in East Devon, West Dorset or Somerset and are not currently a member of a club this may be an ideal opportunity for you. Major towns in their catchment area are Exeter, Lyme Regis, Weymouth, Chard and Yeovil.

The possibility to meet up with like-minded individuals in a sociable environment is not to be underestimated. You will have the chance to discuss any woodturning problems that might be concerning you, watch professional, and in-house, demonstrators, passing on ideas about techniques and design, take part in club competitions and instruction days for both adult and junior turners.

The club has recently moved from the premises of Axminster Power Tools to Woodbury Village Hall on the outskirts of Axminster, this has been achieved

with generous support and help from both Axminster Power Tools and the AWGB. The club meets every first Saturday of the month at 10.00am and the annual fees are £30 for adults and £14 for juniors (this includes membership of the AWGB). Any prospective new members can visit our website at <http://web.mac.com/axminsterwoodclub/AWC/Home.html>, or come along in person to test the water



Nick Agar was the first Professional to demonstrate at Axminster Woodturners new venue

Club Insurance

Dave Atkinson

Affiliated Branch Insurance

The bad news is that it's time to renew the insurance policy again but the good news is that premiums have not increased since last year. Several people have commented that perhaps we could obtain a cheaper policy in the market place. In response to this I have researched options with a number of other companies but have not been able to identify a package that is truly comparable to the one currently purchased by the AWGB. The research suggests that the public liability insurance, funded centrally by the AWGB, provides excellent value for money, being discounted by some 36% below the underwriters' published rates. The cost of the all risks element that Branches pay is perhaps slightly more expensive than other companies but taken overall the package does seem cost effective. If branches want to reduce the cost they can elect to insure specific items only. If they wish to follow this option they should send me a full description of the items to be covered together with serial numbers and a note of the full replacement cost. Please note that tools and general items cannot be covered in this way. If branches decide to insure all their equipment then the value that they allow for must be the full replacement cost for all equipment.

Associated Club Membership and Insurance

Associated Club membership subscriptions are due

in December. The rates are the same as last year - £40. Some clubs have taken advantage of the AWGB insurance scheme and the renewal and payment for public liability and all risks insurance is due at the same time - please note the comments above about the 'value for money' that the AWGB insurance package represents. Those clubs with all risks cover who want to reduce the cost can elect to insure specific items only. Those wishing to follow this option should send a full description of the items to be covered, together with serial numbers and a note of the full replacement cost. Please note that tools and general items cannot be covered in this way. If you decide to insure all your equipment then the value that you allow for must be the full replacement cost for all your equipment.

I shall have written to Affiliated Branch Secretaries and Associated Club in November stating the amount of all risks cover currently held and advising the premium required, and in the case of Associated Clubs the amount of the membership fee due. **Please make sure that monies are sent to me before Saturday 18th December** to allow me time to arrange for policy renewal before the policy expires at the end of December. I will be away just after Christmas until the New Year and will not be in a position to chase non-payment, insurance cannot be renewed until the premium is received, late payers may find themselves without cover.

Clubs from the former NFWG that have 'associated' under the AWGB offer will not have any additional insurance premium or membership fee to pay until December 2011.

Membership

Sandra Needham

The time has arrived once again to pay your subscription for membership of the Association, **a renewal form is to be found on pages 17 and 18 of this newsletter**, the form can be removed from the publication without spoiling the copy.

Thank you to everyone for their help and patience during 2010, which was a difficult year for membership administration - so difficult that eventually, in desperation, I was co-opted. I am getting there, but it is quite a learning process and I have needed all the help available. I cannot guarantee 2011 will be trouble free but hope it will run fairly smoothly.

Membership cards for 2011 have been designed to last for several years. The card will be the same size, but with a space for a year sticker; you keep the card and receive a new sticker when you renew. This system has been used successfully in other associations, and should save the AWGB approx £700 per annum. We also believe it will make membership management easier for the Branches and, hopefully,

the Membership Secretary.

A couple of comments arising from my experience over this last year:

Please will those responsible for sending in membership renewals from Branches ensure that a return name and address is clearly visible. It is far easier and more accurate for me to look at the form or cover note for the contact name and address, than to have to try to find the correct information on the database.

The Membership year runs from January to December so ideally payments should be received in December, but you should certainly aim at getting them in no later than January if you wish your newsletter to continue to be sent to you. Any renewals that come late will be charged at the full annual rate. The half-year rate is for new members, not for late renewals; and Branch Secretaries are reminded that the £8.00 mid term joining fee is not discounted for the Branch, so half-yearly fees should be sent in full.

If you pay direct by Standing Order **please ensure the amount is correct** and payment is made in December. The same applies if you use direct internet banking payment.

So thank you all for your assistance in working with me on membership issues thus far and I hope that 2011 will be an easier year for all of us.

Starting a New Club

John Aitken

I was approached by several local woodturners to start a club but never having done this before I was at a loss as to what to do. I approached the AWGB and asked for advice which was very forthcoming and extremely helpful.

I placed adverts in the local newspaper and on the AWGB website and with the contacts they produced I managed to arrange a meeting which was attended by about ten people.

It was agreed that a group should be formed on an informal basis initially to see how things would progress. A church hall was booked, with the group sharing the costs to begin with, and the Kennet and Avon Woodturning Club was born.

As time went on it became obvious that we needed to move onto a more secure footing. We needed to open a bank account and for that we needed a committee. So the posts of secretary, treasurer and chairman were formed along with that of communications secretary. To begin with there were fifteen members and this was felt to be enough to make a start. We had demonstrations from our members along with talks and discussions and as the

months passed our membership steadily increased. As our numbers rose we appointed a vice chairman to share some of the workload and also to provide an odd number of committee members.

It was at this point that Martin Lawrence (AWGB southern area representative) was invited along to give us a talk about the AWGB as some in the club had never heard of the Association. That night we had a vote and overwhelmingly it was decided that we should become affiliated to the AWGB. To me this had the effect of making the club feel more established, our members could see that we were here to stay. A Christmas competition was arranged and everyone brought in a raffle prize which gave us an indication of how generous our members are. The committee was voted in once more at the AGM and we closed that year's books in the black. We had the grand total of £14 in the bank! We organised our first competition at Easter coupled with a gallery evening with invited guests. We also asked the mayor and the town crier to help judge along with Martin Lawrence who was invited back to see how things had progressed.

With a little trepidation I set up the tables not knowing quite how much the chaps would bring in for display, I need not have worried, we had to set up extra tables to take what turned out to be more than 150 pieces.

Because we had the mayor as a guest the local newspaper turned up to cover the story and gave us some valuable publicity, followed a month later by some more when we replaced the bell handle for the town crier.

It was at this time that we applied for a town grant to purchase equipment. Eventually we were awarded £500 which was spent on two lathes and subsidiary equipment.

As we approach the end of our second year our membership has grown to just over 30. We still meet in the church hall and we still rely on our members to do most of the demonstrating but we are now in a position to start looking for outside demonstrators. Our numbers continue to grow and we are now well established. We have a club library with books etc. donated from our members. We have just started a shop which allows members to make purchases at a small discount and also increases funds at the same time. We run a tea and coffee swindle which also raises funds each month. I believe our club is successful because everyone is keen to learn and they are also willing to pass on tips and techniques. We are a friendly group with lots of banter and mickey taking given and received on all sides.

I would like to say to anyone that is thinking of starting a similar group, do have a go, get some good committee members around you and the fun comes along automatically.

The WCT Bursary Awards 2011

One or more Bursaries worth up to a combined total of £9,000 are available to assist talented turners to achieve their professional aspirations and enhance their future career opportunities. The awards are open to capable UK resident turners whose work is well regarded. Special consideration will be given to those candidates judged to be most capable of advancing the boundaries of the craft of turning. Age is no barrier to entry.

Entry forms can be found on the AWGB website or alternatively by application to the editor of *Revolutions*.

Turn East 14th August 2010

Brian Partridge



Ray Key congratulates Bernard Rose

What a great event this was. The Norfolk Branch again provided us with a super day out with four great demonstrators, some very worthwhile traders, an instant gallery, some good chat and of course, as usual, a very impressive lunch and refreshments. This was the 10th time this event had been run over the last 20 years and it never lets us down, thanks to the hard work of the club members but most of all thanks to Bernard Rose who shoulders the main behind the scenes organisation. This year there was a record attendance of 138 delegates. I can't wait till 2012 for the next one.



Nick Agar shows them how

Editor Needs More Vitamin B

I have already made my apologies to those concerned, but now I must apologise to the rest of the membership for the results of a really serious senior moment that occurred during the compilation of the previous issue of *Revolutions*.

To put it bluntly, I made a total c**k up of the depiction of prize winners in the Worshipful Company of Turners competitions on pages 14-15 in issue 94. I have repeated the two page spread in this issue (pages 16 and 21) and I do believe that this time I have actually got it right. Once again may I offer my most profound apologies.

We question the need?

Peter Martin

My own area of interest in woodturning is dolls' house miniatures. Anything much larger fills me with trepidation, although I do find the need to challenge myself outside of my comfort zone.

Amateur woodturners often question what it is they get from investing money watching the professionals amongst us do their thing, and may consider it to be no more than entertainment. Let me try to dispel that myth.

At the Association's AGM, Stuart Mortimer had a large piece of yew that he was trying to encourage someone to take, and he was extolling the virtues of the beautiful grain pattern. I find yew to be a beautiful wood with which to work and one that always encourages me to accept the challenge, particularly as it is renowned for its instability in large pieces. Stuart had a view on how this piece should be developed to make good use of the sap and heartwood, both of which were very pronounced. He outlined a design that could make the best of some serious colouring and, imbued with that information, I took the wood away, full of enthusiasm.

It spent some considerable time in my workshop whilst I plucked up the courage to put it on my lathe. At 9" thick and 10" long it was considerably larger than I was used to with miniatures, and it needed some encouragement to make a start. I was invited to spend a day with David Cheeseman, a local professional who specialises in large natural edged bowls and this seemed a perfect opportunity to do something with this piece of yew.

Respecting the vision of Stuart Mortimer and encouraged by the bravery of David I spent time shaping the yew to replicate what Stuart had described and the rough turned vase showed promise. David Cheeseman always boils his rough turned bowls to stabilise them and to prevent too much movement. This I did with my vase and,

whilst the inevitable cracks appeared, these were manageable and the shape stayed remarkably sound.

In the meantime I had been given a very well marked piece of cherry which again frightened me by its size, being 9" in girth and 15" in length. Apart from anything else this was far too big for my modest machine and the beautiful figuring demanded some expert attention.

I spent a day with David Reeks and took with me the piece of cherry. I had no idea what I intended to do with it and David asked me to think first about the shape that I wanted to achieve to best present the wood. After some discussion a shape was agreed upon and David then outlined the technical problems associated with what I was hoping to achieve, and how these could be met and overcome. I rough turned the cherry and again boiled the vase to stabilise the wood. David Reeks also favours this method.

A further session with David Reeks gave me the opportunity to take along both the yew and the cherry vases as projects for completion.

The guidance that I was given in the process was invaluable, and gave me the confidence to really extend myself into something that I would not have taken on without the help that I was given.

In this short time the professionals that I have dealt with have provided me with ideas, helped with manageable designs, guided me through the process from start to finish and have enabled me to produce two vases of which I am very proud. They proved to me that if we take what they willingly give, the hobby that we enjoy can be developed and enjoyed to an even greater extent, and we can gain so much from their expertise.

I would like to thank Stuart and the two Davids for the inspiration and confidence that they gave me to enable me to complete two projects, and to encourage other amateurs to make good use of the professional help that is always available and is willingly given. When next your club employs the

services of a professional demonstrator, ensure that you watch and listen to what he or she is imparting, and you will certainly be an improved amateur after the visit.



My hollow forms with a piece of my usual work in the foreground

MEMBERSHIP RENEWALS FOR 2011 ARE DUE NOW

A renewal form is enclosed with this issue of *Revolutions*, see pages 17/18.

Our Membership Secretary would be grateful if you would give this matter your immediate attention.

If you do not already pay by standing order, please give serious consideration to doing so as it does make an onerous task a little bit easier.



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AWGB International Seminar 12th -14th August 2011

A taster was given in the September issue of *Revolutions* of some of the stars that will be demonstrating at the AWGB's thirteenth International Seminar at Loughborough University in August next year. The line up consists of five talented presenters from beyond our shores, only one of whom has presented for us in the past. They will be supported by a further five British presenters, all stars in their own right.

There is no doubt, as is always the case, that the ten presenters will provide a vast array of techniques and designs that will provide inspiration to all those who attend. Thumbnail sketches of the presenters and something of what you may expect to experience are given below and hopefully you will be inspired to complete the application form which you will find on pages 19/20.

In 2009 there were an exceptional number of first timers attending the Seminar. **LET THIS BE YOUR FIRST TIME.**



Nick Arnall

Nick first became involved with woodturning back in 1996. He discovered the art of woodturning and the joy of making three dimensional tactile objects. His early background of Art School and ceramics helps him create texture and colour on turned wood objects. This today is still the direction and passion of his work.

His work is varied, ranging from spindle production to highly decorated turnings. He teaches and has demonstrated across the UK at many clubs. He has travelled to regional, national and international symposiums in America, South

Africa and Ireland.

In his presentations Nick will introduce the audience to methods aimed at helping improve finishing techniques, allowing the achievement of better results. Working with the wood and finishing products to achieve the best possible finish when creating decorated work using colour or texture, he works with a simple approach and has a strong emphasis on design and aesthetics. The projects will explore surface manipulation/ decoration and colour.



Marilyn Campbell

My interest in turning began in 1980 after a boat-building venture with my husband introduced me to woodworking. Unschooled in the 'wood arts', I was drawn to the lathe because turning presented an array of creative possibilities, but within the safe confines of one machine with certain limits. Boatbuilding also gave me another medium - epoxy, which I use extensively as both a decorative and a structural element. Epoxy has allowed me to create many new forms and effects, and to

test those limits usually placed on lathe work.

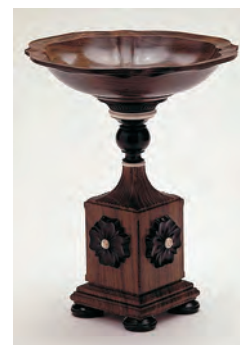
In the past decade, my work has evolved through several stages, from platters to sculptural forms to vessel forms - all using, to some degree, my technique of cutting and reassembly. Although nature has long been an inspiration, I have recently become interested in using design principles to bring a more classic, cultured look to my vessels. Inspiration for the black and white work began with a book of vintage and contemporary handbags. I felt the bold designs and strong geometrical elements would work well in a turned vessel, using line, contrast and texture to create the compositions. Although similar in format, each vessel is different and named to reflect the 'personality' I see in it.



Paul Coker

A professional turner since 1986, Paul specialises in ornamental and rose engine work but he is also a very capable plain turner. Much of his work is physically quite small but can be very elaborate and intricate, sometimes taking months to complete. The chess sets which he is noted for being a prime example. He also undertakes restoration of almost any treen, for private clients and the antiques trade, from 16th century rose engine boxes and chaises, to furniture parts, up to 1930's Art Deco clock cases.

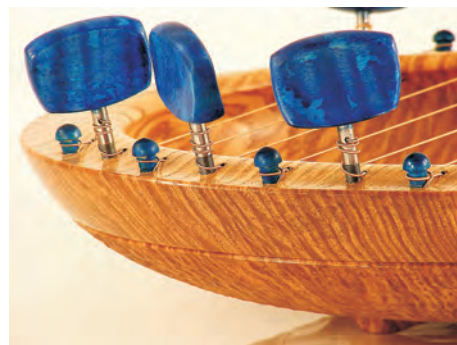
Working mostly to private commission in the U.K and Europe, his work is not to be found in galleries.





Tobias Kaye

I am motivated as a craftsman to find the link between the search for truth and beauty in what I make and that search in the soul/spiritual reality. This affects my work in two ways: Firstly I seek to work my wood with a respect for it, and the tree that it came from, that reflects my realisation that we are both living beings sharing the same life-space. This goes beyond ecology into the more metaphysical areas



of shared meaning in life. It would be daft to assume that as co-citizens of Earth we do not share a purpose. The question is what is that purpose and how can my working with the wood effect that purpose.

Secondly I seek that my work should have some positive affect in the lives of others. This can be as simple as making things which others can truly enjoy, or as complex as seeking to suit my instrumental sculptures to the therapeutic applications that many of my customers buy them for.

The Sounding Bowls have been used as many things by many people. For some they are a graceful addition to an art collection. For others they are a route into making music that had been sought, and not found with other instruments. Some of my customers are professional music therapists and find their Sounding Bowls open up doors in their work that no other instrument does. Some of my customers use their Sounding Bowls for meditation, allowing the sound, the notes, the wood and the shape to open doors of spirit that mandalas and mantras might open for others. To my mind the search for truth in how I work is not different from the search that my works should bring some good into the world.



Yann Marot

I was born in 1974 in Mayenne. I've always been attracted to wood and all the creative possibilities it offers. Whilst trying to find my way, I took night classes in sculpture. Eventually I discovered a passion and decided to learn the trade of woodturner. As a result of becoming a member of AFTAB I was able to follow vocational courses with Jean Francois Escoulen, Caquineau Luke, Bonnie Klein, Alain Mailland, Hans Weissflog, Remi Verchot, Michael Hosaluk, Mark Sfirri, David Ellsworth, Bin Pho, Jacques Vesery etc. I continue to follow vocational courses each year.



Michael Mocho

Michael Mocho has been a full-time craftsman since 1976 with extensive experience in furniture design, woodturning, architectural millwork, pattern making, and stringed musical instruments. He operates out of a small workshop in Albuquerque, New Mexico producing commissioned furniture, contract woodturning, and decorative containers for the gift market. Michael is an acclaimed and enthusiastic instructor, and has taught at many of the top craft schools in America, both national and regional woodturning



symposia, and has presented programmes for over 35 American Association of Woodturners chapters across the USA. He is known for his intricate containers that often combine bent wood with turned, carved, and textured components, which have won numerous awards and are in many private and public collections.



Tracy Owen

Tracy is on the Register of Professional Turners and has won many awards in National shows over the last twelve years for his innovative turning. He also writes articles for Woodturning magazine. Having established himself as one of the few woodturning professionals to derive his sole livelihood from woodturning, Tracy specialises in green (or wet) woodturning of bowls and hollow forms to produce unique one off pieces. Green wood is used as the wood moves when it is drying and adds character to the piece. Tracy also likes to add texture to his



work which is achieved with sandblasting, carving, chainsawing, colouring and the use of the Robert Sorby texturing tool which he invented.



Les Thorne

Les is a full time woodturner from Alresford near Winchester in Hampshire. He has been involved in the timber industry all his life becoming a company director in the family saw-mill in his early twenties. In the nineties the saw mill shut down giving Les the opportunity to start woodturning, initially working from his father's woodturning supplies business in Alresford, before renting a unit and setting up a workshop and teaching facility.

Les is a production turner making a living from furniture and stair components as well as large



scale turnings such as columns. He teaches as well as demonstrating all over the UK, Europe and America. In 2007 he was awarded a bursary from the Worshipful Company of Turners, this gave him the opportunity to spend time developing his texturing and colouring techniques, this can be seen in his current work from the heavily textured and ebonised pieces to the delicate use of colouring by airbrush on the rims of platters and bowls.

He quotes "Years of production turning has given me the ability to produce well made forms that are enhanced by the application of colour and texture"



Hans Weissflog

"Klein und Fein" (German for "small and fine") is my motto. And contrary to popular belief, I believe that it is still possible to create good work by hand.

I have never been able to understand why people feel that work created 100 years ago is superior to the work being created by artists today. After all, the equipment we have to work with now is much better than anything that was available to the artisan of years gone by. Unfortunately, most of today's artists have not been willing to include the one element



that is obvious in the work of yesterday, time.

In my opinion, one has only to be willing to spend the required amount of time to produce a truly exquisite piece.

I have always been intrigued by the seemingly unlimited diversity of shapes that can be achieved on the lathe. As a designer, I am always seeking out new possibilities and challenges. My work is always expanding by transforming these possibilities into reality.



John Wessel

John Wessel is a retired airline pilot with an engineering background and he lives on a small farm in the Western Cape of South Africa. He did sheet pewter classes with his mother at the age of ten. At school his favourite subjects were industrial art, woodwork and metal work, taking every opportunity to work on the wood lathe that he could. He was 15 years old when he first started woodturning. In 2007 he attended the AWGB Seminar at Loughbor-



ough and saw Simon Hope doing cast pewter work on bag pipes. Now at 63 he is putting all this together to create pieces with a difference. Attendees to the seminar will no doubt be inspired by this man's approach to going just that little bit further to make a difference.

In addition to the front rank presenters we also like to allocate single slots to new faces who exhibited a talent for woodturning, and who may wish to put a toe in the great ocean of demonstrating. These individuals, probably four on this occasion, are selected by the Seminar Organising Committee from amongst the first 100 delegates to sign up for the full Seminar experience. Likely people are approached by the SOC, not the other way round, and if they are agreeable to participating a small financial incentive is arranged.

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Spot on Time

Lionel Pringle



It's always nice to have at least one clock about the house that needs only a cursory glance to read easily to the nearest minute or so, this clock is one of those, it won't even matter greatly which way up you hang it either! The clock parts are all readily available from more than one of the regular advertisers in *Revolutions*, I'm sure you all have your favourites.

I'm not going to bother experienced turners like you folks with intricate details like measurements as they are totally dependent on the size of hands that you decide to use, the ones on the clock I mean, yours will always be the same size. The other governing factors are the length of the spindle and the thickness of the movement; it's all primary school arithmetic really.

Photographs 1 and 2 show the blank mounted on a screw-chuck ready for the initial rough turning and cleaning up procedure, there's nothing new or startling about this just good basic bowl turning technique.

This done, cut a recess in the face, (this will actually be the back eventually), large enough to accommodate the movement and deep enough to ensure that the spindle will protrude sufficiently to be secured properly and take the hands without fouling the front surface, simple subtraction sums here, this is shown clearly in photograph 3. Having completed this successfully reverse the blank onto the expanding engineers jaws of a 4-jaw scroll chuck, such as the Axminster, as seen in photograph 4, or alternatively make use of a jam chuck.

Now the front face of the clock can be rough turned to within about 5mm of the finished surface, leave a raised boss in the centre, and inside that turn a recess to take a largish set of dovetail jaws in expansion mode. The next thing to do is to draw a pencil line around the circumference of the face the radius of which is the

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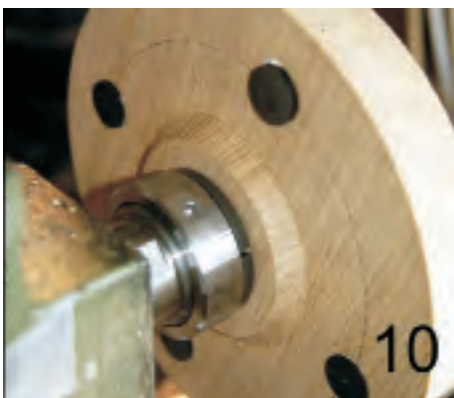
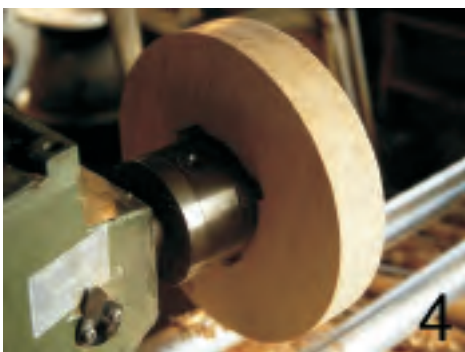
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same as the length of the minute hand you are going to use. Divide this line into four sections, either by the use of a dividing head and the tool rest, as I have done, or by use of a pair of dividers. Ensure that the grain is running either vertically or horizontally and not at any odd angle, I personally think that vertical looks best. All of this is clearly shown in photograph 5.

Photograph 6 shows the next stage of the operation, which is best carried out on a bench drill if you have one, but can be done with a hand power drill if you are careful. Firstly, drill a hole through the centre, of a diameter suitable to take the spindle of the movement that you are going to use, and then use a Forstner or a Saw-Tooth bit to drill four holes, anything between 20mm and 30mm will be adequate, at the locations you have previously marked, they will need to be about 10mm deep. If you don't possess either of the drill bits mentioned you can use a flat bit but you will

need to reduce the length of the point by grinding it down, otherwise it will come through to the other side.

We will now move onto making the four plugs used to denote 3, 6, 9 and 12 on the clock, these need to be of a distinct contrast to the timber used for the body of the clock. Cut up four small squares of wood slightly larger than the holes into which they are going to be fitted, and cut them in exactly the same manner as you would if they were bowl blanks ten times as large, what I mean is don't cut them off a piece of square section material, you don't want end grain on the face side. These are shown in photograph 7. Mark the middle of the face sides and turn them between centres until they are a good push fit into the holes on the clock face, photographs 8 and 9. It's generally best to do the fitting into a hole on a piece of scrap wood, then if it gets stuck you can cut it free without problems. Glue



the buttons into their respective holes, ensuring that the grain direction matches the host timber and then go indoors for a bite to eat whilst the glue hardens.

Upon your return mount the clock on the dovetail jaws as shown in photograph 10 and complete the turning of the back face of the clock, I have reduced the thickness at the perimeter because I think the design looks better if it appears to be reasonably thin, I have also turned a bead around the outside which will be carried round the edge to the front face and helps to delineate the edge of the clock, photograph 11. Sand and polish in the manner which best suits you and the position in which the clock will be eventually used, if it is going into the kitchen then an oiled finish is best as this will be less adversely affected by steam.

Once you are sure the glue holding the buttons is sufficiently well set reverse the clock and remount it on the 4-jaw chuck or jam chuck as before and finish off the front face, ideally of course this should be completely flat but do ensure that any slope that may be there is downhill from the spindle rather than the reverse or the hands stand a chance of grounding, photograph 12. Decide where the top of your clock is going to be and attach whatever device you wish to use to hang it onto the reverse, photograph 13. Don't forget to put the battery in!

Youth Training in Cwmbran

Peter Bradwick

The AWGB Youth Training Programme continued with Crow Valley Woodturners hosting a Youth Training Day on Saturday 17th July at the Torfaen Community Education Centre at Cwmbran in South Wales.



From left to right: Matthew, Mark, Benjamin, Will, Peter and Eleanor

Four enthusiastic youngsters attended the day, Eleanor Barrell, Benjamin Price, Matthew Underwood, and Will Jones. The day started with an induction on basic workshop safety and then an introduction to the tutors, Mark Sanger and me. A functional bowl was the project for the day, for the youngsters take home and use for their cereals or porridge etc.

Throughout the day the workshop had a special

atmosphere and buzz, with youngsters enjoying the experience of learning new techniques, and their workshop safety and discipline was excellent. Crow Valley members Jim Hitch and Robert Barrell were on hand as workshop support, and Jim did the very important job of making the tea!



Peter with Benjamin and Eleanor

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



Mark with Matthew

To conclude, the day was a great success in getting young people interested and enjoying the craft of woodturning, but this is only the start, we must have initiatives in place to give these youngsters opportunities to further develop their skills. Eleanor, Benjamin, and Will live fairly local to Crow Valley Woodturners, and they will be encouraged to attend some hands-on sessions at the club. Matthew travelled down from Worcester, and he will be encouraged to contact a club that is near to him.

Better Bowls

Peter Carless

After a misty morning drive up to Crafts Supplies I arrived at 9 for a 9.30 start. I introduced myself to Bob Chapman and the four participants; William (Mel) Turnbull, North Warwickshire and Hinckley Woodturning club, Lesley Churton, Sheffield Woodturners and Paul Bellamy and Richard Johnson both from Mid Staffordshire Woodturners and explained I was here to familiarise myself with the style and activities of the course and to write a report for Revolutions.

Bob started with a health and safety talk, then, using a white board, started drawing designs of bowls. Straight sided bowls, round sided bowls, ogee sided bowls, convex sided bowls; bowls with a foot, without a foot, different sizes of foot; bowls with a rim, without a rim, rim curved up, rim curved down, straight rim; in fact every style and design of bowl were discussed.

The format of the day was for all participants to make the same style of bowl in the morning and one of their own design in the afternoon. The design chosen after discussion was an ogee shape with a raised and textured rim.



Bob in design mode with Mel and Paul

The training room at Craft Supplies was already set up with four lathes and it was time for the participants to man (sorry Lesley) their lathes. They were all issued with a Beech bowl blank about 10 inches diameter. They started by drilling a hole for the screw chuck on a pillar drill. After loading the blank on to the lathe, Bob then showed them the correct way to size the spigot with dividers. They then turned a spigot for the chuck jaws. Bob then went on to explain the correct use of a bowl gouge with his system of 3R's REST, RUB and RAISE this was quickly picked up by the participants and they then went on to turn the back of the bowl in an ogee shape. With extractors on, they then sanded the bowls, going through the grits. Bob made the point that you check for and remove, coarse grit marks before using a smaller grit. Now after a coat or two of sanding sealer and a smear of wax the bottom of the bowl is complete.

The bowls were now reversed and held by the spigot in the chuck. Bob then went on to show how to stop the bowl gouge from skidding across the face when starting a cut, by using a parting tool and cutting a slot in the face of the bowl so that the gouge can enter the work piece. With the inside of the bowl finished the rim was then textured with a Proxxon angle grinder, we were all impressed with the finish after it had been de-nibbed with a rotary brush. After sanding sealer and wax were applied the bowl was nearly finished. Bob then showed them how to remove the spigot with, and without, a vacuum chuck. They all then went on to use the vacuum chuck on Bob's lathe to remove the chuck spigot.

After lunch the participants went on to design and make a bowl under the watchful eye of Bob, 4 o'clock came very quickly and it was time to clear up.

After speaking to the participants they all felt they had learnt, and thought, a lot more about the design and technique of producing a bowl.

I would like to thank Bob Chapman who explained himself very well all day; I learnt a lot just sitting and listening and taking notes. A big thank you to Craft Supplies for allowing us to use their facilities and making us welcome.

Finally if any member would like to take advantage of any courses the AWGB are running could they please contact me or the relevant Co-ordinator for each course, details can be found on the website and in Revolutions.



From left to right Bob Chapman Course Tutor, Richard Johnson, Mel Turnbull, Paul Bellamy and Lesley Churton

TOOLS EXPLAINED

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Jason Breach - The Masters Plain Turning Competition



John Edwards
The Lady Gertrude Crawford
Ornamental Competition

AWGB first prize winners Photographs by Stuart King



Richard Hoodless - The H E Twentyman
Ornamental Turning Competition



Robin Fawcett
Pole Lathe Turning Competition

AWGB Membership Renewal - 2011

It is that time of year again. Membership subscriptions for 2011 fall due on January 1st. If you wish to renew your membership please pay promptly in one of the following ways using the form below:

Branch Members should pay/hand the form and subscription to their Branch Treasurer who will ensure that this is forwarded to Sandra Needham, AWGB Membership Secretary.

Individual Members should send the form, together with the correct subscription direct to Sandra Needham

Alternatively you may now pay your subscription by standing order or direct bank transfer, this would simplify renewal. Full details and a standing order form may be found overleaf.

Subscription Rates 2011

Individual - £16.00 Family - £26 Junior - £8.00

The above rates apply for the UK and EU members.

Other overseas members - £26 sterling

Data Protection Act

All members' details are kept on computer. If you object to this please inform the Membership Secretary in writing.

Please renew my membership of the AWGB for 2011

Return to Sandra Needham, Brimbles, 114 Slough Road, Datchett, Berkshire, SL3 9AF

Please make cheques payable to the 'Association of Woodturners of Great Britain'

Please print clearly and use capital letters

Membership Number..... Title..... Initials.....

First Name..... Last Name.....

Address.....

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I enclose £..... as payment for Individual/Family/Junior membership

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Payment of Subscriptions by Standing Order or Direct Transfer

The time is coming when renewal of subscriptions is due. This is a time for some hard work for Sandra Needham as the cheques roll in. It is greatly eased if members pay their subs through the branches but there are many individual members who send in individual cheques.

The Association would like to reduce this workload and one way to do so would be to encourage individual members to pay by standing order or by telephone or internet banking.

In the first case this involves providing an instruction to your bank to pay by standing order and this can be done by completing the form attached to the bottom of this page. This also has the advantage that, if you wish to continue as a member you will need to do nothing else next year.

There are other alternatives which can save you the postage if you have made the necessary arrangements with your bank. Banks now offer the facility of telephone banking, operating on an extended hours basis. All offer internet banking giving increased access to information about your account. Both of these styles of banking also allow for direct payments to the Association to be made without posting cheques and reduce the amount of work that the Membership Secretary (and Treasurer) have to do.

Most banks will have their own standing order form but the essential information is given in the tear off slip below. It is important that payments, by whatever means, include reference to your membership number so that there is no doubt as to a member's identity.

Payments by Standing Order to The Association of Woodturners of Great Britain

Complete and send this form directly to your bank.

Instruction toBank,Branch,

Please pay to The Association of Woodturners of Great Britain (AWGB) the sum
of £..... on 28th December 2010 and yearly thereafter until advised
otherwise.

From (Your bank account name)

Account number..... (Your bank account number)

Sort code.....-.....-..... (Your bank account sort code)

Payments should be made to Lloyds TSB Bank plc., sort code 30-97-66, account
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quoting reference (Your membership number)

Signed..... Date.....

13th INTERNATIONAL WOODTURNING SEMINAR
LOUGHBOROUGH University 12 - 14 August 2009
Booking Form Notes

Options: The booking form allows for separate booking of the Seminar and the accommodation with some options as to meals. **A pro-rata figure can be quoted** if delegates do not wish to attend the full seminar or some other combination is required.

Accommodation: As in previous years, the 2011 Seminar accommodation will be University student accommodation blocks. The standard single accommodation is a student study/bedroom with a wash hand basin in the room. Some rooms have en-suite facilities and these are available at extra cost. Unfortunately there are no double rooms on campus but the AWGB has negotiated a special rate at the Imago Link Hotel (formerly the Quality Hotel) which is very close to the University at New Ashby Rd, Loughborough, LE11 4EX Tel:01509 228140. Delegates wishing to take this option should book direct with the hotel stating that they are attending the AWGB Seminar and **quoting Reference 104242**. The room only and breakfast rates are:

- Double or Twin £40 per night (single or double occupancy)
- Triple £45 per night (single, double or triple occupancy)
- Quad £50 per night (single, double, triple or quadruple occupancy)
- Breakfast £10 per person.

Delegates are, of course, free to make any other arrangements that they may wish.

Further general information about the University campus is available at www.lboro.ac.uk.

Non Members: Non AWGB Members are welcome to attend our Seminar at the price shown on the booking form. This price will include free membership of the AWGB until 31 December 2011. With that membership you will also receive the Association's Newsletter 'Revolutions' which will provide an insight into the activities and enthusiasms of membership of the AWGB. Obviously, we hope you will continue membership beyond 2011.

Notes on payment: The Association has been obliged to register for VAT. The prices shown are inclusive of VAT – the Association will absorb the expected VAT increase in January 2011. If a VAT receipt is required please tick the box on the Application Form.

The payment options specified on the Application Form need little amplification but if you do have any queries do not hesitate to contact me. **£15 Discount is available for full payment by 30 April 2011**

UK cheques continue to be acceptable. For overseas delegates, and indeed for those in the UK, payment by direct sterling bank transfer is the method preferred by the Treasurer. Payments should be made to:

- The Association of Woodturners of Great Britain at LloydsTSB Bank, sort code 30-97-66 and account number 01152122.
- Please use your **AWGB membership number or 'NONMEM plus your name'** as the reference to ensure payments are correctly credited.
- Please ensure you pay any associated charges.

For payments from overseas the following details are essential – both codes should be entered as a continuous string with no spaces:

- The IBAN for our account is GB03LOYD30976601152122.
- The Bank Identification code (BIC or SWIFT code) which is LOYDGB21140.

Queries: If any aspects of the package are unclear or if you need some variant of the above then please contact me, Adrian Needham, and I will do my best to provide what you need.

BOOKING FORM
AWGB 13th INTERNATIONAL WOODTURNING SEMINAR
LOUGHBOROUGH UNIVERSITY 12 – 14 AUGUST 2011

(Please use BLOCK letters throughout)

Yourself				Second Delegate / Companion			
AWGB No		Title		AWGB No		Title	
First Name				First Name			
Last Name				Last Name			
Address				Address			
Post Code				Post Code			
Telephone				Telephone			
e-mail				e-mail			
Car Reg No				Car Reg No			
Booking requirement - See notes overleaf				Number	Cost (Inc VAT)	Total	
AWGB Members: Seminar with lunches, teas and coffees - 3 days					215.00		
Non Members: As above but including free AWGB Membership till 31 Dec 11					225.00		
All Delegates: Dinners, Friday and Saturday					54.00		
Companions: Lunches, teas and coffees					60.00		
On Campus Accommodation (2 Nights, B&B) No Doubles Available							
On Campus Standard Single room					100.00		
On Campus En-suite single room					118.00		
Discount of £15 if full payment received before 30 April 2011							
Total							
VAT Reg Number: Number Pending				Tick box if VAT receipt required			

Signature:

Date:

1. Can we put your name and contact details in our programme for the benefit of other delegates - if not we will only print your name.
2. Can we use your e-mail to communicate with you on AWGB matters?

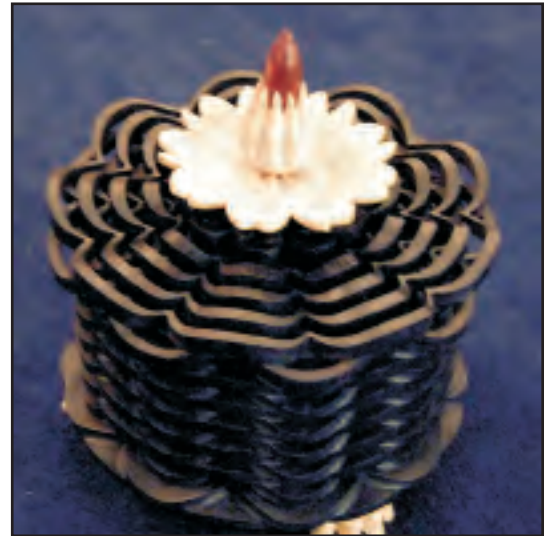
We do not pass details to any other third parties.

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*Completed forms and cheques payable to 'AWGB' should be sent to: Adrian Needham,
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 e-mail: ajneedham@e-brimbles.com*



John Edwards
The Masters Ornamental Competition



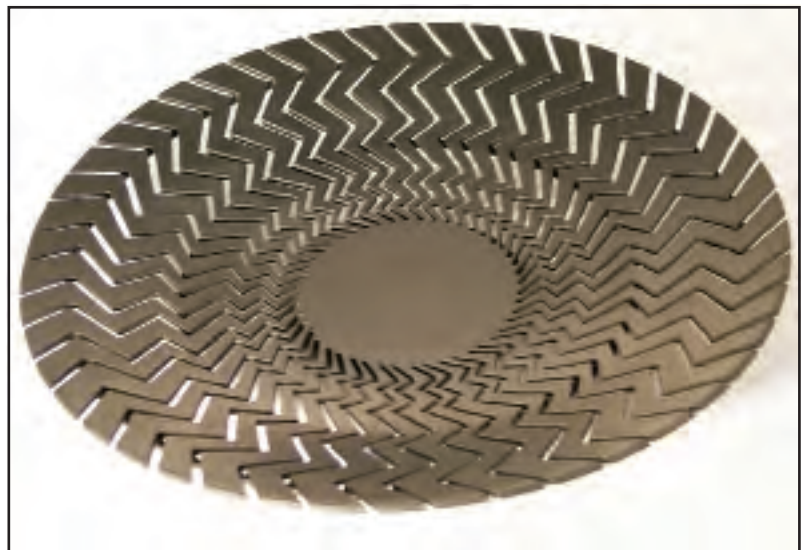
Steve Ellis - The Fred Howe Ornamental
Turning Competition



Joey Richardson
The AWGB Plain Turning
Competition



Tom Streeter The AWGB
Ray Key Junior Competition



Rodney Page
The Felix Levy Open
Plain Turning Competition

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John's First Chair

Doug Alderton



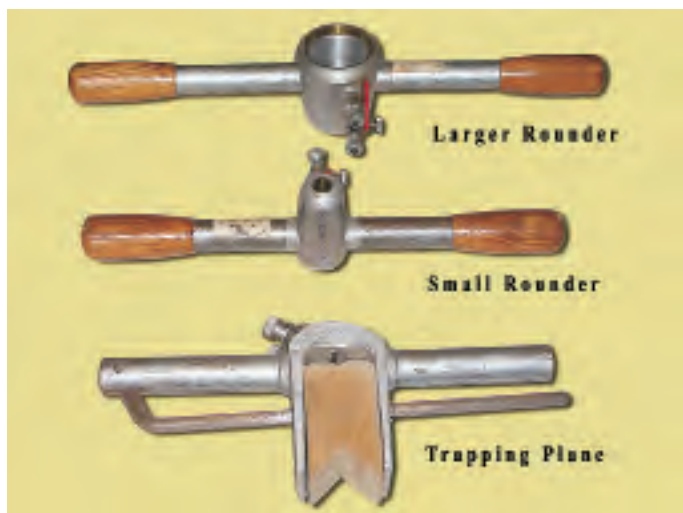
A little while ago John Wilson-Smith decided to have a go at making something different. He has always admired the various designs of chair that some of the members of Avon and Bristol Woodturners have produced over the past years, especially Tony Lewis' colonial rocking chair in elm which won the club's 'Woodturner of the Year' award last year. Other respected club members like Dennis Wanklyn, Dennis May and past member Derek Bailey, all highly skilled at making chairs of various designs and sizes, have been a great inspiration not only to John but also to many of our club members. So with very little knowledge about chair making he decided to attend one of Peter Hindle's six day residential chair making courses held at Urchfont Manor in Wiltshire, a course that was recommended to John by Dennis Wanklyn. The main reasons for attending such a course were to gain access to a steam box and learn wood bending and chair making techniques.

Out of the six designs of chair that were offered John chose to make the double bow Windsor chair to a design by Mike Abbot. Choice of wood was a little problematic as his intention was to make the whole chair with Yew except for the seat. Obtaining long lengths of straight grained Yew without knots was near impossible but he did manage to find a suitable



The bending jig for the bows

piece for the chair back bow. For the arm rest bow he had to revert to the traditional Ash and used Elm for the seat, the remainder of the chair was made of Yew. Surprisingly the combination of the contrasting colours of Yew, Ash and Elm added to the elegance of the finished chair. John had no problem with the turning but working to precision detail, marking out and drilling the holes for the spindles and legs to the correct compound angles in the two bows and the seat did require a little more concentration. If anyone would like to venture into the art of chair making then John recommends reading Drew Langsner's book 'The Chair Makers Workshop'. There is also a DVD entitled 'Windsor Chair Making' by Peter Hindle.



Dennis Wanklyn's Spindle Shaping Tools

In addition to work completed on the lathe, tools called 'rounders' and trapping planes are used. These are for reducing to diameter and shaping square lengths of timber for all of the back spindles and leg stretchers. By using different sizes of rounders wood can be progressively reduced from about 25mm square to approx 10mm diameter. The trapping plane is used to produce the long tapers on the ends of the spindles to reduce the diameter to allow the spindles to fit into the holes in the bows and the seat.

To make the bows, good straight grained wood is placed into a steam box for a couple of hours and on

removal is quickly fitted into a bending jig. The wood is forced around a former, the shape of the finished bow and the ends are securely clamped together. The in-progress bow can then be removed from the jig and after an overnight drying out period, the bow will have retained approximately the shape of the former when the end clamps have been removed. Hand tools are then used to shape the bows to the size and form required.

The only item left to make is the Elm seat, butt jointed planks or a solid piece is band sawed to shape and the top surface is profiled for the average shaped 'bottom'. I don't think there is a standard 'bottom' shape as they come in all shapes and sizes so you choose your own profile for this important feature. Modern technology has taken over from the adze and spokeshave to shape the seat profile, apparently you now use a tool called an 'Arbortec'. This tool is no more than an angle grinding machine fitted with a choice of different shaped grinding discs embedded with various grades of tungsten carbide grit. Ideal for removing vast quantities of wood but doesn't do much for the traditional skills. After shaping the seat to the profile required the surface is as rough as a badgers' bum so hand scraping and sanding is still required to produce the smooth surface demanded by our delicate 'bottoms'. So, after six days of pleasurable but demanding hard graft John was in possession of a complete set of chair parts.

Due to time constraints, after checking that the parts fitted correctly together the chair was dismantled and it was left to John to assemble and finish the chair in his own workshop. John chose to finish his chair with Danish Oil to retain as much as possible the natural colour and grain texture of the wood.

I have had the good fortune of sitting in this wonderful Windsor chair of John's and I must say what an excellent chair he has made. The curved back and profiled seat makes the chair a joy to sit in. Now that John has finished his first chair he tells me he has started to make six Windsor single bow chairs. Not only is he making the chairs but he has also started building a steam box and a bending jig. John is indebted to Dennis Wanklyn for kindly loaning him a set of 'rounder' and trapping plane tools which will be a great help in producing the many back spindles and leg stretchers he will need for the six chairs.

TOOLS EXPLAINED

HACKSAW: One of a family of cutting tools built on the Ouija board principle. It transforms human energy into a crooked, unpredictable motion, and the more you attempt to influence its course, the more dismal your future becomes.

SKILL SAW: A portable cutting tool used to make battens too short.

Training and Development

Peter Bradwick

Earlier this year at the AGM the Training and Development Programme was presented, outlining the details of the existing Youth and Demonstrator Training Programmes, and seeing the launch of the new Member Training Workshop initiative. To help with the expansion of the Training and Development Programmes, we now have three new volunteers to coordinate the activities of the individual programmes.

Youth Training Coordinator

Ron Caddy – Tel: 07903 313065
e-mail: acorncrafts@tiscali.co.uk

Demonstrator Training Coordinator

John Montgomery - Tel: 01752 894083
e-mail: john.r.montgomery@sky.com

Member Training Coordinator

Brian Hensby – Tel: 01297 34115
e-mail: manofkent1@btinternet.com

Youth Training Programme

The Youth Training Programme continued with the existing venues holding weekend workshops, at the Avon and Bristol workshop in Portishead, at Stuart Mortimer's workshop in Hampshire and the Crow Valley Woodturners Club in Cwmbran hosted a day workshop. We had two new venues this year, the first at County Durham at Andrew Hall's Workshop, and the second at the Treknow Woodturners Club in Cornwall.

The dates for the 2011 have not yet been confirmed, however the venues will probably be the same as for 2010. We are always on the lookout for new venues, so if you know of any possible venue that has the facilities to hold a Youth Training event, please let us know. Also if your club holds events and initiatives for the young we would also like to know, so that we can give support with advice etc through the Youth Training Programme.

Demonstrators Training Programme

The Demonstrator Programme is reaching all parts of the UK, with venues this year as far apart as Cornwall in the South West of England to Strathclyde in Scotland.

From the feedback that we are getting the programme has been very successful in helping club members to gain confidence in delivering demonstrations at their clubs, giving benefits to those members that attend.

We have no dates confirmed for courses in 2011, however we do have enquiries pending to arrange courses. The courses have a maximum of four candidates, and we are always on the lookout for new venues.

Member Training Programme

Since the launch of the Member Training Programme this year, 40 members have attended a training workshop delivered by a top professional turner. Bob Chapman - Derbyshire, Chris Childs - Essex, Andy Coates - Essex, Chris Eagles - South Wales, Andrew Hall - County Durham, Mark Hancock - Bristol, Stuart Mortimer - Hampshire and Mark Sanger - Bristol.

Further workshops are planned for 2011, with the above named professional turners delivering the workshops, and in addition we are currently looking at arranging workshops with Nick Agar - Devon, Les Thorne - Hampshire, Phil Irons - Midlands and Alan Steele - Aberdeen. We plan to have 12 workshops with up to 60 members having training with a professional turner.

For application forms, details of dates and venues visit our website.

Another First Dave Grainger

The AWGB were invited to occupy some space at the Scottish Woodcraft Show held on 24th and 25th September. This was held in the Royal Highland Centre In Edinburgh and is a first for us. The event took place in the Lowland Hall which unfortunately was not filled to capacity as the organisers would have wished. Some traders who were expected just didn't make it.

There was a degree of interest in our activities shown by young people. After some discussion, they were directed towards the two affiliated clubs which were local to them. I do hope these clubs will take advantage of the Youth Sponsorship scheme. There are very many woodturners and potential woodturners in Scotland, and I would like to believe that the AWGB's presence was appreciated by the people who looked at the exhibits and discussed the worth of a national body with us. I do hope that we will be invited to Edinburgh again.

The Executive Committee would like to thank the five members who gave their time to help make this event successful. Photo courtesy of John Ruickbie.



The Association of Woodturners of Great Britain

Notice is hereby given that the

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

will be held at

ODDINGTON VILLAGE HALL, Lower Oddington, Nr. Stow-on -the-Wold, Gloucestershire,
GL56 0XD

On Sunday 3rd April 2011, commencing at 2.00pm.

In accordance with the constitution the meeting will receive Officers' Reports, deal with any proposals and elect Officers and Committee members.

The posts of Chairman, Treasurer and Secretary, together with the Committee member required to resign by rotation, and the Regional Representatives for the North and South regions, also required to resign by rotation, will need to be filled. It is understood that the Officers, Committee member and Regional Representatives for the North and South are willing to accept re-nomination.

Nominations for the Officers and Committee member can be made by members whereas Regional Representative nominations must be made by a Branch within the relevant region. The Constitution requires that any nomination for the Officer and Committee posts must be proposed and seconded by members of the Association and accompanied by a hundred word statement from the nominee supporting their nomination.

All nominations for the Committee posts and any Proposals, again proposed and seconded as per the constitution, for discussion at the AGM must be received by the Honorary Secretary **no later than the 29th January 2011.**

Should it be necessary a postal ballot will be arranged in each of the relevant regions for the selection of the Regional Representative.

In the first instance the Honorary Secretary should be contacted to obtain further details of any of the posts due for election at the AGM or to obtain nomination forms.

The Constitution is published in the members handbook and can be seen on the Association's website.

The AGM Agenda and directions to the venue location will be circulated in the edition of Revolutions published in March 2011.

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

It is important for the continued well being of the Association that both the meetings are well attended. All members are entitled to attend the AGM in their own right and will be welcome at the Annual Branch Meeting either as Branch representatives or observers. The Executive Committee extend a cordial invitation to every member to attend and look forward to meeting you on the day.

Mike Collas

Honorary Secretary.

Budget Belt Tool Sharpener Part II

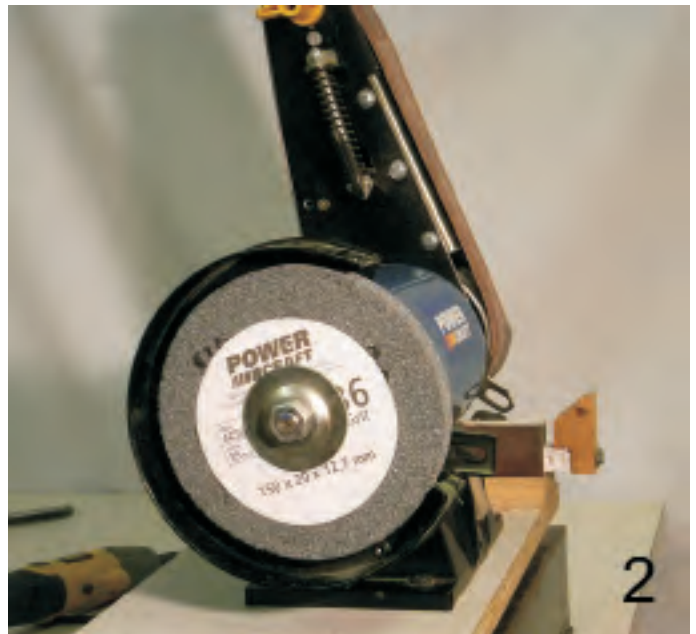
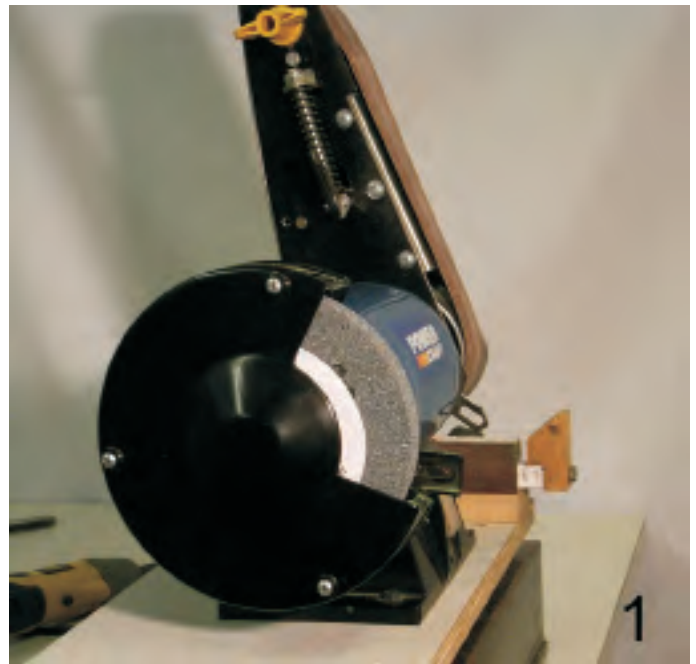
James Pearson

At the end of my previous article, I hinted at modifications and additions which may, or may not be carried out. Well, I have to confess that most have not been done, but one has just been completed, and a couple not previously mentioned have also been done, one of which has led to further thoughts as to how the various adjustments on sharpening jigs really work.

First – what has not been done? I have not replaced the platen with the 60mm square rolled hollow section. It will be done sometime, but the present arrangement works just fine for the moment. Secondly, the belt tracking is working OK, but may also be looked at in the future. Thirdly, I have not painted the bare steel parts. Now this is not due to laziness or the fact that I hate painting, but I have left them as a moisture control system for the workshop environment. If they do not rust, the moisture level in the workshop is fine. If they do rust, then, I'll have to get the moisture level down, or as a last resort – paint the bare steel parts! I also have a confession to make. I did say that changing the belt took less than two minutes. I timed myself and it actually takes me three minutes.

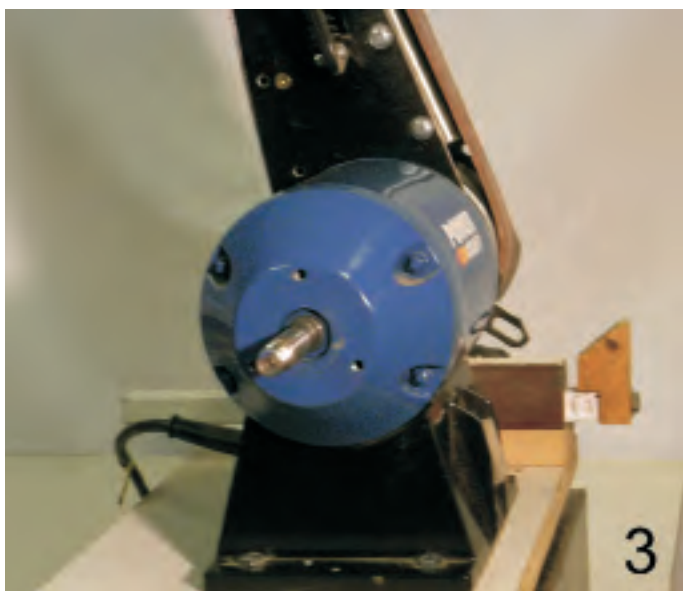
Now to the modifications which have been done. The main modification is the removal of the coarse 36 grit wheel from the left hand end, replacing it with a honing mop. I had contemplated making up a leather wheel, or an MDF wheel, as some have done, but what shape to make it to cope with the wide range of gouge and chisel shapes? In the previous article, I did say that I got such a good finish off a 240 grit belt that I probably would not bother. However, two weeks ago Strathclyde Woodturners had a demonstration stand at the first Woodcraft Exhibition to be held at the Royal Highland Showground just outside Edinburgh, and amongst others, Ashley Iles also had a stand showing a wide range of their carving and turning tools. I had a long chat with Tony Iles, who explained that their stitched mop would conform to the shape of just about any tool, so I ended up purchasing one of them and a bar of green abrasive soap. That doubled my investment in the sharpening system!

Photo 1 shows the machine as supplied. Undoing three screws gets the cover off the safety guard, photo 2, exposing the grinding wheel retaining nut. Remember, when trying to remove it, that this has a left hand thread. Removing the wheel and washers exposes another three screws enabling the safety guard to be removed, photo 3. Rotate and refit the guard with the opening at the bottom, photo 4. The centre hole of the honing mop needs to be drilled out to suit the motor shaft, and then it is fitted along with the original washers, photo 5, and then the guard cover.



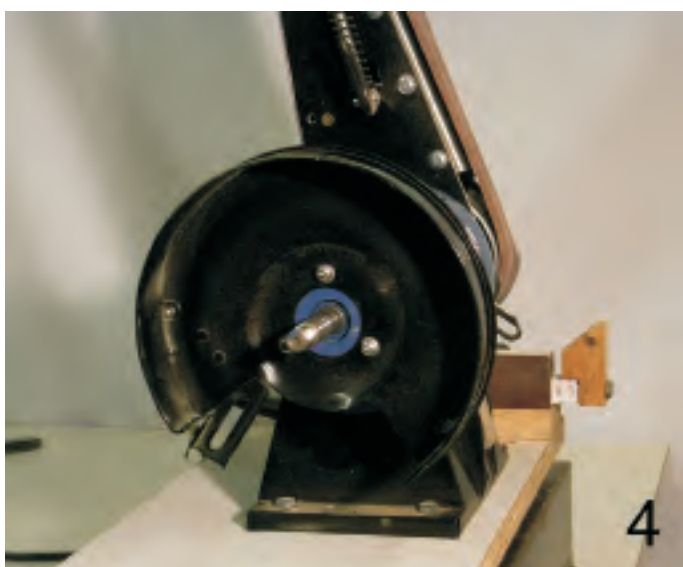
Normally tool honing is carried out on the top of the mop which is running away from the tool edge, giving a good view of the process. This machine however, has the wheel running towards the operator. Siting the exposed bit of the honing mop at the bottom ensures that the tool is presented to the mop in a trailing direction. Visibility is obviously more restricted, but as photo 6 shows, it is not really a problem. **Never try to present a tool to a mop other than trailing. It is highly dangerous.**

Ashley Iles do state that this honing system is not recommended for turning tools, and this is because there is a danger that the tool edge can be rounded over if honed too vigorously. Also it can produce a much finer and more delicate edge than is normally required for turning tools. This last statement is open to debate. Some turners swear by the wet grinding method which produces an extremely fine, almost polished, edge on the tool. Some like the finish straight



the edge will be rounded over, and it takes literally, seconds to do. (I timed myself again – 10 seconds maximum!)

After the 240 grit belt, a quick rub on the honing buff leaves the tool with an almost mirror finish. I am by no means an expert (in anything), and having just completed the modification a few days ago, I have not had much time to try out these theories thoroughly, but early indications do show promise.



Two further modifications are shown in photo 7. The first is the marking of graduations on the top of the adjustable arm which makes them easier to see. The second is that the height of the bit of wood with the socket to hold the tail of the tool holder has been shortened. This was done so that with the table set at a low angle for the skew chisels, and the arm pushed right in, there is no obstruction. Removing the arm is not a problem, merely slackening off the clamp screw lets it be pulled out, but if everything can be kept in place at all times, so much the better.

off a dry wheel which leaves an edge with a fine saw-tooth finish, the degree of fineness depending on the grit used. Myself, I tend to favour the latter method, but as said before, the finish I get off a 240 grit belt is extremely good. However, for very light final finishing cuts, a very quick rub on the honing wheel makes it even better, and if not done too vigorously, I doubt if

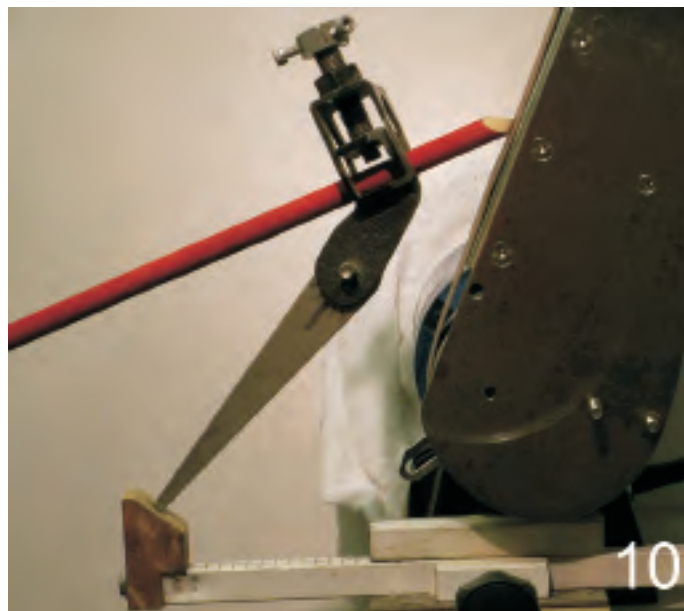
However, carrying out this latter modification has highlighted something which I know from browsing the internet, many woodturners have been asking about. Namely, "What is the effect of the various adjustments on commercially available sharpening jigs?" Our Club has a "TruGrind" jig, and when I

made my own jig, I kept the same basic dimensions to enable my jig to be used on the Club grinder and vice-versa. Most commercially available jigs follow the same basic design. There are generally three variables on the jigs:-

1. The projection of the gouge tip from the face of the jig. It is normally recommended that this be set to about 2", which keeps the jig clear of the abrasive wheel or belt.

2. The angle of the knuckle in the leg of the jig.

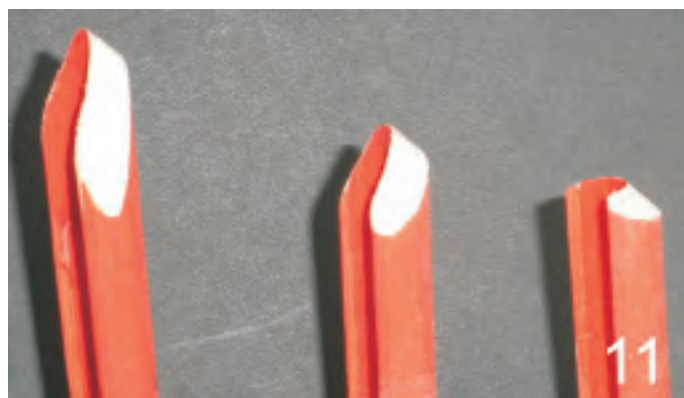
3. The distance at which the pivoting tip at the bottom of the jig leg is set out from the front of the abrasive wheel or belt. The Sorby ProEdge has a fixed distance out from the abrasive surface, but the height of the jig can be varied by adjusting the collar round the leg. Again three variables. As indicated above, my homemade affair can also have the height adjusted, by means of changing the wooden block on the adjusting arm. Commercial jigs can also have variable height, but this is usually fixed when the jig is installed. That then makes four variables. Well no, actually it doesn't. My jig and all the other jigs really have only two variables, although they may require more adjustments to achieve these variables. I'll try to explain.



Many turners set this somewhere around 45°, but it can be more or less. The second variable is the angle between the face of the wheel or belt, and the line drawn from the tip of the tool to the tip of the jig's pivoting leg; let's call it the Jig Angle. This can vary between the Tip Angle, in this case, 45°, photo 8, and zero, photo 9. (The closest my jig can get is not quite zero). Or it can be set to anywhere in between, as in photo 10. If it is set to the Tip Angle, it will grind that same angle all the way round the gouge. i.e. as per a roughing out spindle gouge. As the Jig Angle is moved toward zero, the fingernail profile becomes more and more pronounced. The resulting shapes are seen in photo 11.



The first variable is the angle between the tip of the tool and the face of the wheel or belt The Tip Angle.



Note in photo 12 that these three totally different grinds all have the same Tip Angle, in this case approximately 45°. However, only with the jig set as in photo 8 is the same 45° angle produced all the way round the tip. As The Jig Angle approaches zero, the side edges become finer and finer, and the tool can become extremely aggressive and more difficult to control.

The Sorby and Tormec fingernail jigs can also be set so that the jig can pivot about a line through the tip of the tool. But these jigs are more likely to be set with the tool tip forward of the pivot line. Then, as the jig is swung from side to side, in order to keep the tool tip on the wheel or belt, it is necessary to move

the complete assembly from side to side along the horizontal mounting bar. However the end result is more or less the same as the other jigs.

Some jigs have fewer adjustments, for example the Ellsworth, and are designed to produce one specific shape of fingernail. Most commercial jigs are able to reproduce this specific shape with the correct settings.

Just to confuse matters, there are two further variables, though not on the jigs themselves. The first is the shape of the flute on the gouge. Bowl and spindle gouges have different shaped flutes, and different tool manufacturers have different shapes, varying from V to U. The flutes can have a radius at the bottom and straight sides, they can have a radius up the sides, this radius can remain constant or it can vary. The depth of the flute can be deep or shallow. Then there are the "Continental" or "Traditional" spindle gouges. All these different shapes have a big effect on the shape of fingernail grinds, and it is beyond the scope of this article to investigate all the permutations. The gouge flutes shown in this article have a constant radius U shape, flaring out slightly, and the depth is about half the tool diameter.

The second of these variables is you, the user. Regardless of how the jig is set up, you can grind more or less off the wings, or off the tip, especially the tip. There is not much metal there, and it is easy to grind too much away. This will alter the Tip Angle, so you may have to readjust this.

Remember a jig is not a foolproof method of tool sharpening, but sensibly used it will give you consistent results, which can be varied to suit your requirements, and that is what you should be looking for. Experiment a little to get the settings which will give you the Tip Angle, and Jig Angle which suit your purpose best, and mark them on the tool handle or ferrule for future reference. You will have noticed that the markings on the knuckle of my jig leave something to be desired. I do intend to improve them.



Editors note: One of the most popular subjects at hands-on sessions in clubs is sharpening, so this issue must be Nirvana for some! Read on.

Customizing a Grinding Jig

Reg Sherwin

In my last article I talked about the importance of work being held securely in a chuck. If the holding method is to be a dovetail spigot, then for safety reasons alone it needs to be held securely. I explained the all too frequent problems with spigots which newcomers don't know to look for, and which can cause not only revolving work to come out of chucks, but also trembling turners to come out of workshops, although sometimes not quite as rapidly as the work did! And then they stay out until all the banging has stopped.

In the article in issue 94, I described my method of turning spigots, and as is often the case with such articles, I left some areas for further exploration. I would like to pick up on one of these now. Grinding a 'skew ended' parting tool, and as this will necessitate a look at some customizing of my Sorby 447 grinding jig, I'll start there.

Grinding any turning tool can often be a trial to the newcomer, especially when they haven't got a jig. In my early days of turning professionally I slowly came round to accepting the advantages of using a grinding jig, not that there were too many of them around in the early 70's.

I soon discovered that the use of a jig gave me a far better chance of obtaining a consistent shape on the tool, rather than trying to remember the specifics of what it was I did the last time I put any particular tool to the grinding wheel. Hand grinding was a lottery; once the tool went back onto the wheel the original shape was lost.

Nowadays grinding jigs come in all sorts of shapes and sizes, from the home produced ones, an example of which the late Keith Rowley illustrated in his book 'Woodturning, a Foundation Course' - which incidentally is still available from G.M.C. Publications - to the glossy 'all can do' range of factory made jigs, some of which can be seen at trade shows and in tool shop catalogues as well as at the shops themselves up and down the country.

A comment which I often heard at trade shows was that this jig or that jig was expensive. My usual response was that so were the tools which were being ground, and a jig would remove far less metal than hand grinding by trial and error, and probably in less time as well, so a jig, once understood, would soon pay for itself.

So let's look at the 447 and its customization, as shown in photo 1. Look at the pink wheel in the shot. I have put both adjusting levers on the right hand side of the jig, as my 'G' clamp, which is seen below the left side of the wheel, restricts finger adjusting movement with the lever sited on the left, as it is when received.



I have also fitted suitably sized and re-shaped ferrules to the levers as their now rounded edges are easier on older fingers during setting adjustments, and 'Yes', the once round ferrules were made to fit when I suddenly took them by surprise with a hammer.

Finally I have fitted a second pressed steel base unit in front of the white wheel. This means that the finger nail profiler no longer has territorial disputes with the tool platform adjusting levers. Photo 2 shows the profiler in its preferred habitat.



For photo 3 I have lifted and tilted forwards the tool platform adjustment to show its underside. Two wing nuts can be seen, one in place and ready for the off, and the other one sitting on the horizontal tube which runs between the two folded down edges of the platform. This one is waiting to be fitted to the engineering Allen screw which is just visible at the top left of the platform. These Allen screws are tightened from above and their positioning allows one wing of each of the nuts to lock against the folded edges of the platform.

Also in the shot can be seen a rectangle of mdf, which is the underside of my slide table that the Allen screws hold onto the platform.



Photo 4 shows the slide table held in its working position on the platform by the two securing Allen screws. It also shows the groove running along its top face and the base of a 'tool carrier', the 'rib' of which will run in the groove when the carrier is in use.



The two drilled holes which can also be seen in the shot are empty, and are from an earlier variant of this arrangement. They are at the moment defunct, but who knows when the next need for modification may come along?

Photo 5 shows two angled tool carriers, numbers 3 and 4. (The 10/00 tells me when I made them, and is

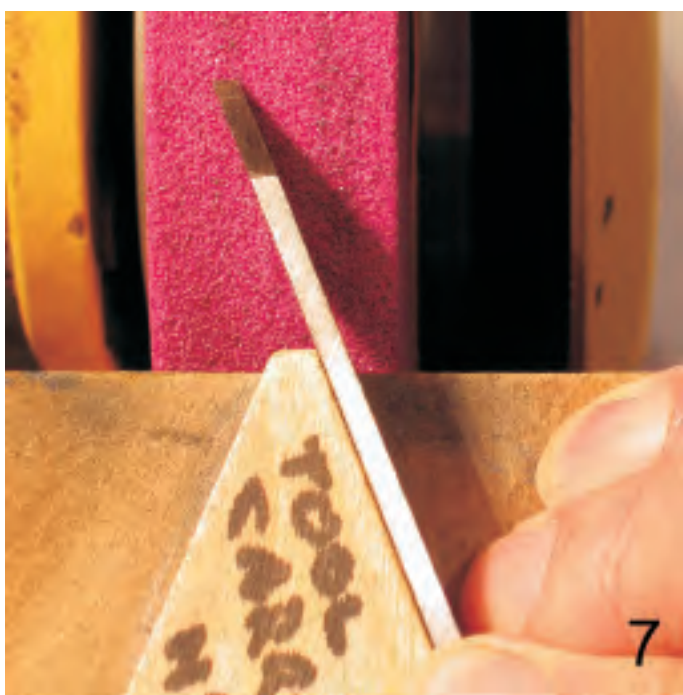


a useful further identification mark). Number 3 holds my 1", ¾" and ½" rectangular skewers during grinding, as can be seen in photo 6, whilst carrier No. 4 holds the 1" oval skew, but more of this in a moment.



The angle of skew on a chisel is very much of a personal thing. I have played around with varying angles for some time, either deliberately or by accident, but I have now settled on the angle which is ground on the chisels when they arrive from the makers.

And now I can introduce the parting tool. It was completely by chance that the skew angle which I



have on my rectangular skewers also suits the jaws of my Titan chuck, so I can grind both the ¼" and ⅛" parting tools on the No. 4 jig, as can be seen in photo 7. Trying to grind such a narrow tool without a jig would have led to problems with wobble, angle and profile, as can be well imagined when we look at photo 8.



For my next article I would like to go into more detail on the design, construction and use of the other tool carriers which I use on the 447 jig, but at the moment I and my wife, known to some of you as 'Senior Management' are still trying to settle in to our new bungalow.

TURN ESSEX 2011

Advance notice of an event to be held on Saturday 21st May 2011 at St. Peter's College, Fox Crescent, Chelmsford. CM1 2BL

Organised by woodturners for woodturners, enter your club for one or both of the competitions for the best club display and the best club stand. A trophy will be awarded to the winning entry in each category.

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Further details from our secretary, Roy Sargeant:
Tel.: 01268 734852

Email: roy.sargeant@blueyonder.co.uk

CHELMER VALLEY WOODTURNERS

Branching Out Charity Auction

Andy Coates

Branching Out is a project of the Liveries Wood Group. The Liveries Wood Group is an informal association of the five Livery Companies of the City of London connected to the wood-using industries.

The charity aims to raise money for the Arboretum Trust, which many will know as Kew at Castle Howard. KCH relies on volunteers to help maintain and manage its 6,500 trees and plants, and all funds raised will help to ensure that this invaluable work continues.

The Arboretum Trust commissioned seventy one personalities, celebrities, artists, and well-known figures from the world of wood to create something from a 15cm section of dead oak branch wood from the arboretum. The list of creators ranged from Joanna Lumley and Jon Snow, Sarah Faberge and Greg Dyke, David Gilmore of Pink Floyd fame, to woodturning's own, Reg Hawthorne, and the Stuarts, Mortimer and King, Joey Richardson and Binh Pho. The seventy one works showed astonishing variety, ingenuity, and a good deal of humour, and were certain to raise both awareness and funds.

The auction began as an online auction, kindly administered by iBidder.com. On September 16th the first ten lots were withdrawn, and were put to a live auction at a special event hosted by Bonham's of Bond Street, London. This initial auction raised a total of £6850 and three of those pieces are pictured opposite

The remaining sixty-one lots remained online until September 30th 2010, where registered users could bid on any of the remaining lots. At the conclusion of the sale the total was just over £20,000. Andrew Varah of the Wood Liveries Group said, "We were delighted with the result. Amazing what a little dead oak branch can produce!"

Penrose Halson prime mover of the auction said, "AWGB members who participated raised very good sums, and I cannot emphasize too much the generosity and good will of those members who took part. Without hesitation they gave their time and their skill in a charitable cause, and both the Arboretum and the Liveries Wood Group, (to which the Turners' Company belongs,) are most grateful.

Congratulations are due to all of those at the Wood Liveries Group, iBidder.com, Bonham's Auctioneers, and of course, to all seventy-one individuals who gave their time, energies, and imagination to make this project the success that it was. Images are by courtesy of Branching Out taken by Paul Lapsley. Further information about the project is available at www.branching-out.co.uk



Greg Dyke - £100

Joanna Lumley - £260



Sarah Kennedy - £250

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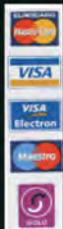
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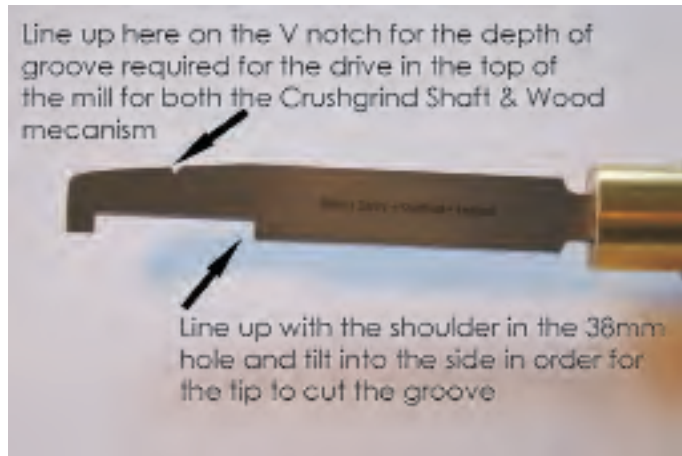
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A New Tool for CrushGrind®

Brian Fitzsimmons

I have recently developed a tool, which is specially designed for cutting the grooves that are so necessary for those turners who like to use the outstanding CrushGrind® pepper/salt grinding mechanisms.

The location and depth of the recess for the three plastic spring clips on the Crushgrind® shaft and wood mechanisms is one of the key cuts needed to successfully fit the mechanisms correctly. A picture of the tool can be seen below.



The tool blade is shaped in such a way, that the groove will always be the correct distance, 29mm, from the shoulder against which the mechanism sits.

Prior to using the groove cutting tool, the required 1½" (38mm) hole will have been drilled to a depth of 29mm, but a greater depth will not be a problem, for the tool will resolve this. The lathe speed should be around 750rpm or at a moderate speed. The tool should be positioned on the tool rest, which should be set at 90° to the bed of the lathe and at a height for the tool to be cutting at or slightly above the centre line.

The tool has a recess cut into it, which is equal to the distance required from the shoulder in the mill body and the groove to be cut.

The rear of this recess is brought up to the shoulder in the mill body and then the tip is tilted down into the wood, which will result in the groove always being in the correct place. The groove should be 5mm wide and about 3/16" deep.

To cut the recess in the top of the mill, the V notch on the tool is used as the depth indicator.

To learn more and place an order, contact details are in the Constable Woodcrafts advertisement opposite.

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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:

- a comfortable, non-slip Softex grip
 - hollow steel shaft allows tool length to be varied
 - high grade aluminium head and end cap to aid vibration damping
 - all blades secured by means of brass tipped screws
 - side handle available as an optional extra for greater control
 - end cap can be unscrewed allowing counterweights to be fitted to internal thread
- The Sovereign handle is available in both 16" and 22" lengths. There is even a coupler to link two handles together.



Each handle will accept a 5/8" shank tool. But Sovereign is not just a handle it is a total system. It comes complete with 1½" and 1/2" collet 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.

Available from authorised Robert Sorby dealers worldwide.

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