



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 97

June 2011



www.woodturners.co.uk

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Henry Taylor Tools

are proud to announce a significant advance in the performance of turning tools with the introduction of their new Kryo range; building as it does on its 170 year reputation for fine woodworking tools.

KRYO

The Kryo range takes the already superior M2 High Speed Steel to new heights of performance with a ground breaking metallurgical processing technology. Unlike the hard surface coating (eg: Titanium Nitride) of blades that diminishes as it gets worn away, the Kryo treatment significantly improves the strength, hardness, and wear resistant characteristics throughout the tool.

Kryo treatment is an advanced cryogenic technique that changes the structure of the whole blade; put simply a blade is subjected to a complex immersion procedure at very low temperatures (as low as minus 195C) to produce an ultra fine harder (martensitic) structure, supported by fine carbides. In practical terms this means wear resistance, and therefore, the retention of a good cutting edge, is increased by at least 2 to 3 times longer than would be the case, even for M2 high-speed steel tools.

In fact, blades treated in this way, perform very favourably with more exotic, and costly materials, such as ASP 2030, but at a fraction of their price.

The new range is easily identified by the Kryo logo and gold coloured flume on the blade. However, to experience the remarkable performance difference is but one step away, you only need to try one to know there's no going back.

*Go on -
spoil yourself!*



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

DATA PROTECTION ACT

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.

AWGB LAPEL BADGES

(Brass & enamel)
£2.50 (p&p included)

CLOTH BADGES

For sewing on smocks etc.
£4.00 (p&p included)

CAR STICKERS

£1 plus sae (9" x 6")
or postage free with badge orders

AWGB lanyards

For name badges, as used at the Seminar
£1 plus sae (large letter rate)
or postage free with badge orders

All available from the AWGB secretary (details opposite)
Make all payments to AWGB

Front Cover

A tractor made by various members of East Surrey Woodturners to raise money for charity.

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

July 16th

AWGB – AGM 2011

Oddington Village Hall, Gloucs.
Sunday 3rd April 2011

1. Apologies for absence were received from Reg Sherwin, Peter Martin, Andy Coates, Martin Lawrence and David Grainger,

2. Minutes of the AGM held on 28th March 2010.
It was proposed by John Montgomery and seconded by Brian Gibb that these be accepted as a true record of the meeting. This proposal was accepted by the meeting.

3. Matters arising from the minutes of the 2010 AGM.
There were no matters arising not covered by the agenda.

4. Honorary Chairman's Report.
Reg Hawthorne, the Honorary Chairman of the Association gave his annual report to the meeting. A copy of his report follows these minutes.
John Montgomery proposed and John Smith seconded the acceptance of the report, this was carried

5. Adoption of Accounts and Treasurers Report
Adrian Needham, Honorary Treasurer of the AWGB, gave his report and presented the accounts to the meeting. A copy of this report and the balance sheet follow on pages 4 and 6, a full set of accounts may be obtained by application to the Treasurer.
Adrian said we are considering becoming a Company and/or a Charity, both would be beneficial to us financially. Robert Craig, a member of the North London Branch, has done and is continuing to do, with the prospect of minimal cost, a lot of work for us with regard to these as he is a solicitor specializing in this area of the law.
Following a matter raised at the earlier Branch Representatives meeting he was pleased to report that the Executive Committee had accepted his recommendation that the Demonstrator Grant be increased to £175.00 from 1st January 2012.
There being no questions of the Treasurer it was proposed by Graham Ball and seconded by Brian Gibbs that the report be accepted. This was carried by the meeting.

6/7/8. To receive results of Postal Ballots.
As there were no motions properly put forward within the Constitution, or any Elections necessary for Committee members or Regional Representatives there were no postal ballots to report.
The following were appointed unopposed:
Ray Key - President
Reg Hawthorne - Chairman
Mike Donovan - Vice-Chairman
Adrian Needham - Treasurer
Mike Collas - Secretary
Andy Coates – Public Relations Officer
David Grainger - Regional Rep, North

John Aitken (co-opted) - Regional Rep South
Members co-opted for specific roles, not full E.C members:
Dave Atkinson - Health & Safety, Insurance and Data Manager
Sandra Needham - Membership Secretary
Lionel Pringle - Newsletter Editor
Martin Lawrence – Shows, Trade & Business

9. Any other business.
The Chairman agreed to accept reports from the Data Manager/Insurance Officer and the Development and Training Officer, which appear on pages five and six and seven and eight of this newsletter.
Ray Key said that we have enjoyed a progressive few years due to the hard work of the Executive Committee and the co-opted members, who, he reminded members, are all volunteers. He also told the meeting that, although Reg may not appreciate him telling us, Reg has recently been made a Freeman of the Worshipful Company of Turners and we should record our congratulations to him.
It was proposed and seconded from the floor of the meeting that we should record a vote of thanks to those who have provided such good catering throughout the day.
The meeting was attended by thirty members, including the committee, and closed at 3.45 pm.
The date of the Annual General Meeting 2012 will be announced in due course.

Chairman's Annual Report

Last year's AGM was a successful event and we received several communications from attendees who enjoyed it –not always the case with an AGM. As a result we have repeated the attractions we introduced last year. I must apologise for clashing with Mother's day but it is incredibly difficult to find a date which suits the venue and most of the committee.

During part of this last year we have had a full committee for the first time in several years and this has helped with the work load. Unfortunately this condition never lasts for long and at the present time we are missing our Vice Chairman Mike Donovan, who has had to step aside for a period because of a serious illness—we all wish him well. Paul Howard has to had give up the Trade Liaison post because of time constraints caused by work and family. This will cause an immediate vacancy.

This next year will be the last for our Treasurer so if anyone feels they can help with this post the sooner they can understudy Adrian the better.

The Association continues to expand with a slow but steady increase in membership and of course we have added free membership for those up to 19 years old to encourage younger members.

New information leaflets and badges have been introduced to modernise our appearance along with matching pull up posters for use at shows. The website is being looked at and an investigation into charity status is still ongoing. A lot of work has been undertaken to bring our database and various forms up to date.

During last year we saw the demise of the Northern Federation of Woodturning Groups - because they had difficulty getting volunteers to serve on their committee - a serious lesson there for us. We had just arranged to sell insurance at a discounted rate to our Associated clubs and with the agreement of the Northern Federation committee we were able to invite those clubs affected to join us as Associates. Up to date we have had 16 new Associated clubs sign up with us; these are mainly from the Federation. Hopefully some of these will, in time, want to become affiliated and take part in the various activities we are embarked on.

The Training and Development Programme continues to expand, with courses moving further north. Peter Bradwick and his team have been working wonders here and the letters of appreciation that come in make it all worthwhile. The expansion was enabled by the income from the first internet auction at the last Seminar and we are repeating that again in August so that we can keep the momentum going. The Worshipful Company of Turners continues to help financially with the youth training courses and I thank them for that.

The present Master of the Worshipful Company, Peter Ellis, would like to see a specific qualification for woodturning introduced - a woodturning diploma - and has approached the Association for help. Peter Bradwick and I have had several meetings with Peter Ellis and a feasibility study has been undertaken. A modular system is envisaged with two levels, possibly a "certificate" followed by the "diploma". We see some modules for this qualification being taught at skill centres already existing, such as at Axminster Power Tools. The two Peters and I have had a meeting with Ian Styles and Jason Breach of Axminster and they have agreed to run a pilot when we have assembled all the necessary criteria.

The Scout initiative has now been completed and at last it is on the Scout website. They didn't make a fanfare of it so the information is slowly filtering down. This summer there are two large Scout events, CamJam and Gilwell 24 where we will be represented by our East Herts branch, two executive committee members and others, providing hands on experience, so this will kick off the scheme. I hope all branches will take part in this if asked and help introduce as many young people to turning as possible - it will be to everyone's benefit.

The work on this year's International Seminar is continuing with another visit to the University

scheduled in May. These events are hard work but rewarding and I hope as many of you as possible will join us in this feast of top turning and a great social event. Don't forget that if you can't make the whole week-end, day tickets are available for Saturday and Sunday and on both these days entry to the trade show and gallery are free.

Overall, in my opinion, the Association is continuing to strengthen its position by expanding the services and initiatives it offers on a national scale. What is achieved by a group of people separated by many miles across the country and working mainly in their freely given spare time is admirable

I would like to pay tribute to all the committee members for their work over the last year. You will gather from the individual presentations how much work has been undertaken. Sometimes it is not always realised by some of the membership that they are all "just woodturners" working in their spare time for the benefit of all. In addition we have others not on the committee who contribute substantially with their time and expertise - we have Revolutions editor, Lionel Pringle; membership secretary Sandra Needham; training assistants, Brian Hensby, Ron Caddy and John Montgomery and Seminar gallery organiser Dennis Keeling. They all deserve our thanks for being willing to help. Others are welcome.

Reg Hawthorne - AWGB Honorary Chairman

Treasurer's Report 2010

In financial terms it has been an unremarkable albeit entirely satisfactory year for the Association. The main point of change is that the Association is now registered for VAT. HMRC declined our request to operate an average approach in terms of the VAT registration qualifying revenue and so we registered with effect from 1 December 2010. This change presents few practical problems for us as membership fees do not attract VAT nor, generally, are we permitted to reclaim the VAT on those expenditure items that are focused on membership matters. Pretty well anything to do with the Seminar will attract VAT but the quid pro quo is that we can claim back VAT on any expenditure. Inevitably there are some 'mixed' areas but with the support of our auditors I am coming to grips with the nuances. This year also saw the introduction of new accounting software, Quickbooks, which is proving to be user friendly and is able to export direct reporting detail such as the Profit & Loss accounts and the Balance Sheet. Please note that in the detail of the accounts direct comparison with last year figures is not always possible as the record this year is more detailed - eg General travel last year but greater breakdown this year.

Membership subscriptions are those relevant to year 2010 membership. Payments made in 2010 for 2011 membership fees have been recorded under the 'Liability' heading on the Balance Sheet.

Bank charges are now a regular feature in the accounts.

Bank Interest receipts from the deposit account continue to be much lower than in previous years. Some modest improvement is available by acquiring short term (2 to 3 month term) no risk investment bonds but in the current financial climate a return to significant interest on deposit accounts is unlikely.

Corporation Tax

The Association was required to make a small Corporation Tax payment this year. Our accountants have agreed with HMRC that no Corporation Tax return will be required for the next few years.

Prepayments

There are no prepayments in this year's accounts.

Seminar 2011

Booking for seminar 2011 began in November – the deferred income on the Balance Sheet reflects income from delegates and traders adjusted for a small travel cost associated with Seminar planning meetings in 2010. The detail of the Seminar 2011 will feature in the 2011 Association accounts.

Trade Creditors comprise the Accountant's fee of £500 for 2010.

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

Other Creditor

This is an unidentified 'on line' payment made to the Association (I suspect paid into wrong account but bank cannot help us).

VAT Liability is for the first month of registration.

The Development Fund gains its income from the Seminar auctions and therefore in a non-seminar year mainly reflects expenditure – this year the development fund has supported Member Development training, Demonstrator training and the Youth programme.

Financial Out-turn shows a surplus of £3821.16.

Membership Fees for 2012

Membership fees were last increased with effect from 1 January 2010 and, as agreed at the last AGM, remain unchanged in 2011. With the outturn surplus in 2010 and recognising the general financial climate, I consider there is no immediate need to increase further and recommend that fees are held at the 2010 levels for 2012.

Adrian J Needham - Honorary Treasurer AWGB

Insurance Report Plus

2010 saw the discounted rate of PL cover being extended to the Associated Clubs. To date 4 clubs have taken advantage of the offer and I have diary notes to contact others as their existing policies fall due for renewal. This is a major benefit to our Associated Clubs and has also encouraged a number of the former NFWG clubs to associate with us. Currently we have gained 16 new Associated Clubs since the closure of the NFWG.

There was no increase in the insurance rates at renewal on 1 January 2011.

However, since then there has been an increase in Insurance Tax and any new cover will be charged at the new rates which are:

- £5m Public Liability £101 p.a. (discounted from £157 p.a.)
- All risks £45/£1000 covered.

The final payments for all risks cover due from Branches were made in mid-January and the documents issued by the end of the month. This was an improvement on last year but we are still running a risk in the period between year end and the final payments being made. This is an AWGB policy, not an individual branch/club policy so if one fails to pay the whole policy is jeopardised.

I intend to ask for payments earlier this year (last year I wrote to branches and clubs at the end of November).

The high rate for all risks cover is of concern to us and last year we attempted to find another insurance company that could meet our needs. We were not successful, with the closest being the NFU (who also offer very competitive rates for private house and workshop cover).

We have been told about another company who have given a very competitive all risks quote to the Staffs and South Cheshire Branch. I intend to evaluate this and if appropriate I propose that we cease to provide All Risks Cover through Aviva, and further that Branches and Clubs arrange their own All Risks cover through the new company. PL cover will be arranged centrally through Ian Wallace as it is now. This also means that I shall only have to collect insurance monies from the Associated Clubs for the PL Cover which will simplify the renewals process.

If anyone has any insurance contacts who may be able to provide a more competitive quote for PL and All Risks I'd be delighted to hear from them.

Data Management

Since Sandra took over the membership she and I have worked closely on improving the database so that we can retain the membership history in one place and we have also improved the maintenance aspects of the reports to facilitate changes to personnel in the future.

I have also improved the content of several of the tables concerned with Corporate Members and Associated Clubs. This has been put to good use by Tudor Rose to whom I was able to supply a list of Branch and Club Secretaries so that they could be

contacted about Wood-Works in May.

We continue to add new facilities and would like to improve our list of contacts within the Branches and clubs so that we can improve our communications. However, we need your help to provide the names and contact details for all Branch and Club Officers.

AWGB Affiliated Branch and Associated Club Handbook

I have revised this recently and you should all have had a paper copy in February.

I propose that future updates will be distributed electronically, with paper being requested by exception. This will save money and time.

As part of the revision of the Handbook I also took the opportunity to put all the AWGB forms into a standard look and feel and these are backed up on our internal message board.

If anyone spots any errors or omissions, or would like additional information on any topic in the handbook please let me know.

Health and Safety

Thankfully we have had no incidents. I have written to Mark Baker about the front cover of a recent Woodturning showing a lady turner using a lathe in ordinary specs and inappropriate clothing. I had a supportive reply and he has given some leader space to Health and Safety, which is encouraging. I have also posted a couple of times on the GMC forum to promote sound working practices.

Dave Atkinson - Health & Safety, Insurance and Data Manager

Association of Woodturners of Great Britain		
Balance Sheet as at 31 December 2010		
	31 Dec 10	31 Dec 09
ASSETS		
Current Assets		
Other Current Assets		
Branch Loans	400.00	0.00
Total Other Current Assets	<u>400.00</u>	<u>0.00</u>
Accounts Receivable		
Prepayments	0.00	6,805.25
Accounts Receivable	1,582.20	1,296.00
Total Accounts Receivable	<u>1,582.20</u>	<u>8,101.25</u>
Cash at bank and in hand		
Undeposited Funds	1,144.00	0.00
Bank Current Account	12,932.70	6,362.30
Bank Deposit Account	40,867.54	39,047.31
Total Cash at bank and in hand	<u>54,944.24</u>	<u>45,409.61</u>
Total Current Assets	<u>56,926.44</u>	<u>53,510.86</u>
Current Liabilities		
Other Current Liabilities		
Accruals	500.00	430.00
Deferred Income Memberships	5,439.50	9,398.00
Deferred Income Seminar	6,015.83	0.00
Other Creditors	21.65	0.00
VAT Liability	281.81	0.00
Total Other Current Liabilities	<u>12,258.79</u>	<u>9,828.00</u>
Total Current Liabilities	<u>12,258.79</u>	<u>9,828.00</u>
NET CURRENT ASSETS	<u>44,667.65</u>	<u>43,682.86</u>
Represented by:		
AWGB Main Fund	26,576.76	22,755.60
Development Fund	8,705.20	11,541.57
Seminar Fund	9,385.69	9385.69
Total	<u>44,667.65</u>	<u>43,682.86</u>

Training and Development

Peter Bradwick

The Training and Development activities continue to grow, giving training opportunities to the membership throughout the regions. We are also working on some new initiatives such as a feasibility study of having a 'Woodturning Qualification', and the launch of an 'Instructor Training Course'.

Youth Training Programme

The Youth Training Programme continued with the existing venues at the Avon and Bristol workshop in Portishead, at Crow Valley Woodturners club in Cwmbran and at Stuart Mortimer's workshop in Hampshire. Youth Training workshops were held at two new venues, the workshop of Andrew Hall in County Durham, and at Treknow Woodturners club in Cornwall. The same events are planned for 2011, however the Worshipful Company of Turners sponsor up to sixty places per year, and there is scope for more events, especially in areas where there are no venues at present, for example; the Midlands, Scotland and the East. If you know of any possible venue that has the facilities to hold a Youth Training event, please let us know. Ron Caddy is the Youth Training Coordinator - acorncrafts@tiscali.co.uk

Demonstrator Training Programme

Since the first pilot day in November 2008 to March this year, 16 courses have been delivered giving training to over 60 members. In 2010 there were training days held in East Anglia, Devon, Cornwall and Glasgow. Demonstrator Training days continue in 2011 in South Wales, Essex, Midlands and Hertfordshire.

Each candidate receives training that is focused on their communication and presentation skills, leading to them having the confidence to go on to deliver demonstrations to their local clubs. We continue to receive requests for further training days around the country; all we need is a maximum of four candidates and a venue. Please contact us if your club would be interested in hosting a training day. John Montgomery is Demonstrator Training Coordinator - john.r.montgomery@sky.com

Member Training Programme

Member Training Workshops that specialise in a particular subject area was launched at the 2010 AGM, and since the first workshop in March 2010 to March this year, over 40 members have had the benefit of attending a workshop. So far ten professional tutors have held sessions in ten locations.

All the courses arranged to date are fully subscribed but at least two more workshops are to be arranged for later this year. This will have given the opportunity to nearly 100 members to benefit from attendance at a training workshop over a two-year period. Brian Hensby is the Member Training Coordinator - manofkent1@btinternet.com

Instructor Training Programme

This is the first of two proposed new initiatives. There are many club members giving woodturning instruction who have had no formal training or assessment in this area. The question is often asked 'who is qualified to teach woodturning?' is it a professional turner or a trained teacher? The answer is probably a bit of both! It makes sense that someone who is competent at woodturning should have some formal training in giving instruction, especially when delivering instruction to youngsters

The purpose of the course is to provide candidates with the opportunity to have training on giving instruction in woodturning, and also to assess their ability to teach in a safe and confident manner. The course will consist of one day's training with the option for a further one day course to give the candidates the opportunity to further develop and assess their skills.

The Instructor Training Programme will help raise the standards of woodturning instruction given by members, and candidates will receive a certificate of attendance. The course may also help to assess the ability of prospective tutors who deliver instruction on the AWGB/Scout initiative and the AWGB Youth Training Programme.

The Instructor Training Programme, together with the Demonstrator Training Programme would also give training and assessment toward the criteria of one unit of the second new initiative, the proposed Diploma in Woodturning. The course content is visualized as follows.

Introduction/Icebreaker - This activity will enable the candidates to give a short talk about themselves. This will also be a good opportunity to assess their woodturning experience and their aspirations for the course.

Thirty-Minute Micro-teach lesson - Work through the guidelines of delivering an effective woodturning lesson to include:- Planning the lesson; good health and safety practice; demonstration techniques; instruction techniques and tutor and peer observation with a group discussion followed by an assessment by the tutor.

Evaluation - The candidates shall prepare a self-evaluation and assessment of their own performance, by writing a 500 word reflective diary of the course to be handed in by an agreed date.

Delivery - The course will be for one full day of training, with a standard format similar to the successful Demonstrator Training Programme, which will be delivered at various venues throughout the regions. There will be a high level of candidate participation with tutor support throughout, and there will be one to two tutors delivering the course, with a maximum of four candidates. The venues will have suitable facilities including a demonstration lathe, audio and video equipment, and possibly a presentation screen.

Conclusion and Action - It is clear that the Instructor

Training Programme would be a benefit to both the branches and to the general AWGB membership. There has been a high level of interest shown by some AWGB members who are keen to take part in the Instructor Training Programme. Consequently a trial day is to be held at the earliest possible time, with some selected volunteer candidates, to run through the proposed programme and then to have the opportunity to refine the course before setting dates, venues and inviting applications.

Woodturning Qualification

This is the second and probably most ambitious of the new initiatives that the AWGB is currently considering. A feasibility study has been undertaken to look at the possibility of having a woodturning qualification. It is proposed to have a modular system with two levels, 'Certificate' at level one, and 'Diploma' at level two.

The 'Certificate in Woodturning' would be designed to provide a training programme that covers all the basic skills required to become a competent woodturner.

The 'Diploma in Woodturning' would be designed to provide some training in the specialist skills of woodturning. However, the Diploma's main aim is to provide an assessment criteria that covers the specialist skills.

Certificate in Woodturning - The Certificate in Woodturning would be aimed at candidates with little or no experience of woodturning, and therefore the Certificate would be primarily a training programme of the basic skills with an assessment criteria.

The Qualification could comprise of: Training units; multiple choice question unit end tests and practical assessment.

Units of the Certificate could include: Workshop safe working practices; tools and equipment (including maintenance); wood technology; spindle work; faceplate work and finishing.

Diploma in Woodturning - The Diploma in Woodturning would be aimed at candidates with experience of woodturning, wishing to obtain a qualification to give recognition of their skills or to enhance their professional career. Some training may be given within the Diploma, but essentially the Diploma would consist of units of assessment criteria.

The Qualification could comprise of: Multiple choice question unit end tests; practical assessments for each unit.

Units of the Diploma could include: Workshop safe working practices; hollow form techniques; advanced techniques; decoration techniques; design – inspiration and demonstration / instruction techniques

The units would have sub-headings with several assessment projects covering a wide area of specialist techniques.

Delivery - The training and assessment would be delivered at approved centres that already offer woodturning courses by experienced trainers. Approved centres may include trade and community education premises. It is important that there is a consistency in the delivery of the qualifications.

Each unit would have an Evidence of Training and Assessment document that would be completed, signed by the trainer / assessor and candidate. This document would stay with the candidate; therefore a candidate may decide to complete units at different approved centres.

Action - When the training and assessment criteria has been finalised, it is proposed that a pilot / trial for the Level one 'Certificate' is to be arranged at the Axminster Skill Centre, and possibly at an Education Centre.

At present all that has been developed is the result of a feasibility study and there is a huge amount of work and consultation to be done before the qualification becomes a reality. It may be that the results of the feasibility study show that the initiative is not viable with the result that it does not go ahead; however all involved with the study have the desire to have a qualification of woodturning in place at some time in the future.

Final Conclusions

The Training and Development Programme is growing and reaching out to the membership giving great 'benefit' to those who participate. These initiatives are for **you**, the members, so please get involved and receive the 'benefits' that they are designed to give.

Most of the training initiatives are offered to the membership free of charge; however we do have participants donating a voluntary contribution to the development fund. We thank those who have contributed, and the more funds we have available the higher the number of training events that can be arranged. We also rely heavily on volunteers to deliver the programmes; a big thank you goes out to all who give their time.

For more information on Training and Development please get in touch with me, my contact details are on page two of this edition.

Tools Explained

STRAIGHT SCREWDRIVER: A tool for opening paint cans. Sometimes used to convert common slotted screws into non-removable screws and butchering your palms.

A Tractor for Charity

Neil Innes

The East Surrey Woodturners support different local charities every year by selling bud vases at every event in which they participate. The charity for 2010 was the Royal Marsden Hospital. In addition to the takings from sales of bud vases, the ESW presented a model tractor to the hospital to be used to raise money in any way that they felt appropriate.

The tractor was made by members of the club throughout the year. It is about 40cm long and is comprised of about 100 separate turned pieces using 9 different types of timber (oak, beech, mahogany, cherry, laburnum, holly, blackwood, iroko and lignum vitae) and some string for the driver's hair. It was presented in a purpose-made mdf box.

Based on plans on the Teknatool website, it appears to be the same but if studied in detail you would see many minor differences.

There were a lot of problems along the way, the biggest being the co-ordination of the parts that were turned by many different members. A drawing was made of every piece, and provided together with a suitable timber blank to every member who was interested. The idea had been to log each part out and back in again but it soon became impossible, so there is no record of exactly how many members took part, and who made which bit. But perhaps it is better that way.

Some of the parts proved to be very difficult: fitting the dowels on the end of the ring segments that joined the driver's arms together, the large wheels and mudguards (it took a while to realise that both drawings were wrong), the driver's feet (a split turning with a paper joint) had to have the shoe size reduced drastically to fit in the available space. The main back axle was also tricky because allowance had not been made for the correct thickness of the mudguards, and the main shaft had to be partly cut down to half a cylinder in order to keep the body level while all the wheels were on the ground.

During the assembly a number of minor modifications were made, the radiator grille was added to give interest to the front, a gear lever was stuck on the side and new thumbs had to be turned when the old ones disappeared in the shavings. It was all glued together with ordinary pva adhesive, and sprayed with melamine. The driver was sprayed separately prior to fixing to the tractor.

It was finished in October 2010, and was used on sales tables to publicise the work of the Royal Marsden Hospital and the bud vase sales. It was finally donated to the RMH on the 10th January 2011.

It had been intended to present it with the local

press capturing every precious moment on film and a reporter faithfully recording every detail, but in the event it was actually a fairly low key affair. We simply handed it to a very pleasant lady who thanked us and we later e-mailed a photograph of the tractor with a few words about it to the local paper but have yet to see our name in print.



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Tools Explained

DRILL PRESS: A tall upright machine useful for suddenly snatching items out of your hands so that it smacks you in the chest and flings your coffee across the workshop, denting the freshly polished project which you had carefully put in the corner where nothing could get to it.

New Southern Regional Rep



At the recent AGM a new Regional Rep was appointed for the South of England, he is John Boyne-Aitken. This was necessitated by the sideways move of Martin Lawrence who has now become the AWGB's Trade and Business Liaison Officer. John has provided the following brief introduction to himself, but aficionados of the AWGB Forum will be well aware of John and his talents.

"I have worked with wood for most of my life, as a joiner / wood machinist and woodturner. I had a brief spell in HM Forces and an even briefer spell owning my own joinery company. Having the need to find a lighter job after a bout of ill health it was a natural choice to decide to turn full time.

I was accepted onto the Register of Professional Turners sponsored by The Worshipful Company of Turners in August 2009, although I had been turning professionally for a few years prior to that. I now earn my living as a full time turner, making various pieces for the building industry, taking on private commissions and lately I have been demonstrating at clubs and shows. A qualified adult educator, I give woodturning lessons and have helped with the AWGB Demonstrator Training Programme.

I am a founder member and current chairman of Kennet and Avon Woodturning Club. I started wearing a bowler hat at trade shows so that customers would recognise me and I now trade as "The Bowler Hatted Turner."

My work encompasses all aspects of turning from bowls and spindle work, to segmented and coloured pieces.

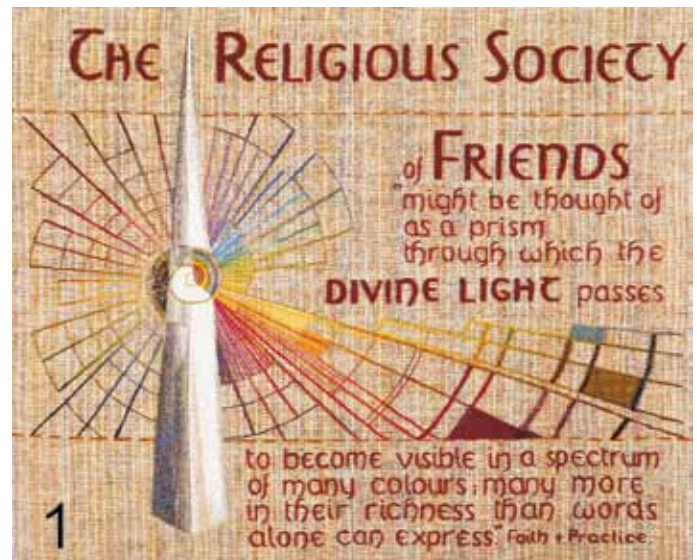
I was happy to be asked to become the Regional Representative for the south and I look forward to meeting those of you I don't know, as well as some old friends and visiting clubs in the region as and when needed. If you see me at a show come and say hello, I love to natter.

I would like to thank Martin Lawrence for the work he has done in this post prior to me taking over (he was my rep as well) and I wish him well in his new post.

The Wooden Prism

Gordon Cookson

Early in 2010, my wife Claire, an Ealing Quaker, and I thoroughly enjoyed the Tapestry Roadshow Exhibition in Brighton. This exhibition was of 35 panels from the full 77 which are currently on show in the Kendal Meeting House until mid-December. Visit www.quaker-tapestry.co.uk or telephone 01539 722 975 for more information. The panels depict Quaker history and concerns, and were embroidered by members of different Quaker Meeting Groups in the UK and abroad, to the same style and stitch guidelines.



As I like spirals in all forms, I challenged myself to make a turned version of the Prism. This panel, photo 1, is the first of the series and quotes a view of Quakers from their book Quaker Faith and Practice as follows: The Religious Society of Friends "might be thought of as a prism through which the DIVINE LIGHT passes to become visible in a spectrum of many colours; many more in their richness than words alone can express".

However, despite Claire's objections, I have changed the beginning of the original quote to "Who might be thought of as a prism" so that it questions everyone.



As I had previously made a platter, garden dibbers and drink coasters out of the old pitch pine benches that I acquired when Ealing Meeting changed them for stacking chairs, I joined two pieces of the seat part to make a wall plaque, photo 2, the same size as the original, 25" x 21".



Making a large plaque with two offset circles and a further offset spiral cut was made much easier because I screwed the two pieces to a back board, together and singly, along with different counter balance pieces of wood, photo 3. I then turned the shallow flat surfaces leaving the original surface patina, the result of being sat on over many years, around the edges, photo 4. This photo also shows the trestle, which doubled as the makeshift tool rest support. As the peripheral speed of the edge of the backing board was about 60mph, the trestle assisted me in my need to ensure that I stayed on my side of the rest! Photo 5 shows the right hand piece with a different counter balance before the smaller second circle was turned.



The spiral cut was a problem and caused much head-scratching for many of my retired engineering friends! Photo 6 shows the spiral cut which goes under the prism. This is similar to the spiral on a 13 inch dish, photo 7, which a customer wanted.

After many practice runs I finally solved the problem by controlling the accidental spiral cut which we all have suffered from! This involved having one chance to make the required spiral on the left hand piece of wood revolving at about 400rpm, this seems to be the



best speed, while I pulled a three point tool across the surface with the tool rest on the centre line. I suspect that using a long thin point of a Gary Rance round skew downwards rather than a three point tool would give a cleaner cut. I will be trying this out on my next spiral project!



The larger 'circular' cuts were made with a trammel with differing centres so that these lines continue the outward spiral. Photo 8 shows the scrap wood, hot melt glued on, used for the various centres. These two sets of cuts made rough edges which had to be sanded away.

The ray lines were made with a scribe along a metal strip attached to the trestle, which was also the makeshift tool rest support, photo 8. Photo 9 shows the tapered prism on my early 20th century lathe

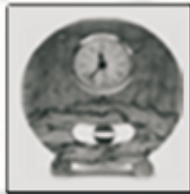
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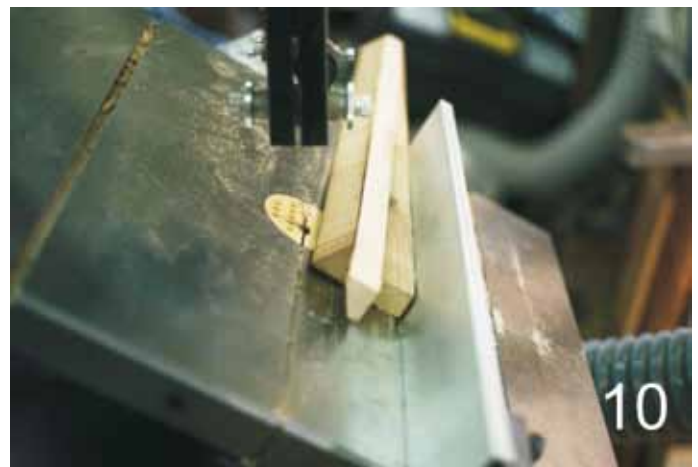
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before the coloured spiral is put on. As I had trouble working out how to saw a tapered prism, I probably went through more stages than some people would take! My method involved first making an equilateral triangular strip – two cuts on the band saw with the table set at 60°. Then I cut a taper of the correct angle on a rectangular piece of wood with the band saw table at 90° to the blade. It was then I realised that gluing the strip with 60° angles to this taper wouldn't work. It needed a right angle piece to fill the gap between the tapered piece and the triangular one so that a face of the triangle would be flat on the bandsaw table at 60° when the three pieces were hot melt glued together for the final taper cut, photo 10. Before writing on the wood, I planned out the length of the guide pencil lines on paper.



Polishing involved putting sanding sealer on the spiral and ray lines first, to try to stop the colours running. This was not wholly successful because I didn't check first whether the type of colour would dissolve the

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sealer and so leech the colour. I managed to remove some of the colour spread by some judicious sanding. The writing had to be straight on the wood to make it permanent and then the sanding sealer was dabbed on to stop the colour running. The sanding sealer was also put on the original bench surface. Clear wax polish was then put all over the piece to bring out the patina and the wood colours. The back of the plaque has been left as it was under the seat but I have added two mirror plates along with two screws and a cord so it can be hung.

Members of my two woodturning clubs have been very interested to know how I made the finished plaque and now hopefully they will have a better idea of the methods involved.

It has also created some interest for the Quaker Tapestry Exhibition itself in Kendal when I have had it on sale (£225) at local craft fairs in the London area.

A Christening Event

Graham Barnard

At their monthly meeting on 21st March this year, the members of Test Valley Turners, accompanied by partners and invited guests, celebrated the acquisition of a range of new equipment.

Following two unsuccessful applications for Lottery funding, a chance encounter 12 months ago at nearby Micheldever Station with Toni Shaw, Chief Executive of the Hampshire and Isle of Wight Community Foundation (HIWCF), led to the club receiving £4500 of Grass Roots funding. At Micheldever, the Community Centre committee had been celebrating their own award, which was for the refurbishment of their Windsor chairs, aided by Stuart King (who had catalogued all the chairs from their serial numbers), Gary Rance and the Hampshire Coppice Craftsmen's Group

Encouraged by conversations with Toni Shaw, Test Valley submitted an application to HIWCF, which was duly successful. This allowed the club to purchase two portable lathes, (a Vicmarc VSL100EVS and a Record 305VS), together with chucks and stands, as well as two video cameras, tripods, a projector and a screen – all with the objective of making the club more self-sufficient and making demonstrations more visually accessible to an increasing number of members.

During the evening the club welcomed Martin Lawrence (AWGB Southern Area representative) and members of the Longstock Village Hall committee to the event. Stuart Mortimer and Les Thorne gave short demonstrations on the new lathes (Gary Rance was unfortunately indisposed). Although lasting less than 30 minutes, the demonstrations produced a walnut goblet with a twisted stem, and a textured,

scorched and coloured bowl (no prizes for guessing who made what)! The club is extremely fortunate to include both Stuart and Les as members so the rest always have extremely high standards in sight, as demonstrated by the extensive gallery, some items from which were subjected to a constructive critique by Les and Stuart.



Les and Stuart and some of the new equipment

Chairman Ron Caddy expressed the club's sincere thanks to HIWCF, pointing out that club membership is now at its highest ever. Toni Shaw explained that funding for HIWCF comes from philanthropists and charitable foundations with an interest in aiding communities in Hampshire. HIWCF is part of a national network of 58 Community Foundations, which have encouraged the growth of community endowments in excess of £224 million and so far awarded grants totalling £74 million to more than 18000 groups.

Tools Explained

PHILLIPS SCREWDRIVER: Normally used to stab the vacuum seals under lids or for opening old-style paper-and-tin oil cans and splashing oil on your shirt; but can also be used, as the name implies, to strip out Phillips screw heads.

A Little Light Relief

Carol Barnes

'Turn it, don't burn it!' is the motto we endorse. Wood may have been bestowed upon us and naturally we are grateful for it. Normally the purchase is a "must have" from one of the many timber yards in the North West. Where to store it is the next issue? Our tiny garden boasts a 6' x 4' shed, a plastic container and what we laughingly call our garden box, all bulging with branches and logs of every dimension imaginable. Where to go next? Well, under the bed of course! Quite apart from the fact that we need a ladder to climb in, this puts a whole new complexion on things "we must paint the ceiling dear" as we are only inches from it. That apart, what on earth do we do with all the items that have been so diligently made?

The obvious answer is craft fairs. However, there are prerequisites for this which are as follows:-

Energy. This is needed because half the crafters are insomniacs and arrive at the appointed show at some ungodly hour ready to "bag" a table. That is, provided the table allocated (if you're lucky) hasn't had the name card ripped off and "transferred" to the ground.

A good pair of wellies. These are useful for ploughing through the mud at an agricultural show (and why does it always rain the day before?) to find the appointed marquee, at the furthest point from the entrance in time to set up. We were actually towed onto the ground once. Oh happy day.

Spectacles. If only to have a snoop at what everyone else is charging.

Patience. As the standard cry "you'll never get that for that!" is commonplace, and the envy disguised as bonhomie on the faces of the other crafters when you do, is not conducive to good relationships or a happy environment. On occasions, we have been invited to take along our lathe and give an impromptu turn. Not easy; especially in these days of health and safety, and readers will be very familiar with that.

By now, it should be becoming evident that attempting to sell wood turned items is a labour of love. Indeed, the most popular phrase from the customers is "I'm trying to downsize and really haven't the space for a cheese platter" or (and I grit my teeth for this famous remark) "Have you imported this lot in from China?" This so incenses me, for how can a sign which says "Handcrafted by....." not penetrate, what one would assume, is an average brain is beyond me.

Equally, how often have I been promised a four course dinner and a bottle of wine from the profits of a good selling day, only to drive home in silence to a plate of beans on toast?

The natural progression is to offer work through Galleries, a prestige way of clearing the decks, as it were. The only problem, of course, is the extortionate

commissions involved, the answer is to raise the price to allow for this, but sales rapidly diminish over and above a reasonable figure if this has to be done.

In the natural course of events many woodturners are very shy people, and I think I have found the solution. Some time ago, Ken and I were invited to join a woodturning club. Our first steps into the hall were ones of trepidation. Few acknowledged us. We took our seats for the demonstration and happily, we were soon laughing along with the other members at a talented demonstrator, and a good comedian to boot! We were served tea during the interval and given an opportunity to compare notes with like-minded people as well as seeking advice from the tutor.

A competition was held too, for novice, intermediate and advanced turners, seeing their work displayed left me jaw-droppingly impressed with the high standard and originality of such gifted craftsmen. We all meet once a month and our numbers are increasing regularly.



Still cheerful at Red Rose despite Dave's demo

Last summer, we represented "Red Rose Woodturners" at Southport Flower Show in a large marquee. We were able to prepare the day before, amidst much hilarity and good humoured teasing. We all shared the joy of selling to the public and commiserated with one another at items left unsold. When asked if I also turned, my stock phrase was "the lady's not for turning, but I'm sales and marketing" much to everyone's amusement.

So, what have we gained by joining? New friends principally, and I can honestly recommend turners to join a club if only for the social aspect. The camaraderie is tangible and everyone relaxes so much more during a few days spent together. The commission on sales goes towards club funds, thus bringing in a variety of demonstrators from all parts of the country.

In conclusion, much can be learnt through discussing and comparing notes. We have all had wood split on us from time to time, and with a few expletives, we've rallied and continued. Passionate about wood? Of course I am! For what can be more satisfying than seeing a gnarled old log turned into a breathtakingly lovely piece of artistry, presented with such pride and wood shavings all over my precious Axminster carpet.

Les Thorn in Guernsey

Bev Mason-Barney

Les Thorn came to Guernsey in the Channel Islands in October 2010 to give the Sarnia Woodturning Group a very informative and entertaining demonstration day. Les is a very good woodturner, he told us that he felt his previous reviews failed to make this clear as he was given praise on other attributes but not on his skill with the wood!!

Sarnia Woodturners are a small group of approximately twenty men and women with a wide skill mix, meeting in a scout hut on a regular monthly basis.

We do have problems seeing the professional turners in action due to the strip of water called the English Channel. The arrival of Les was viewed with great anticipation and excitement. For some of the folks it was their first taste of a professional at work.



Les devoted his demonstration to the art of colouring wood and effects. He was excellent at teaching the basic selection and tool use. His relaxed and easy style encouraged us to ask questions.

During the day he made a small bullet shaped box with a snug fitting lid, colouring it black and gold. It is beautiful and very tactile. He also made a bowl with a textured and coloured inner and outer area achieved by burning the wood with a blowtorch, to all of our surprise and delight.

Despite the fact that Guernsey air carriers are very strict with weight allowance, Les was allowed maximum baggage of 20kgs in the hold, so his choice of tools and equipment was much reduced but he managed very well with a little help from our local woodturners.

Les also showed us ideas for decoration on a platter by mixing colour and decorative design. During all his hard work he kept us fully alert and entertained, with banter and jokes, along with stories of his previous students and experiences.

His final item was a very delicate and elegant weed pot, with texture and a colour finish. The four lady members present were delighted to be presented with Les's demonstration pieces. We all felt we had learnt a great deal and felt inspired by his demonstration. It was an excellent and fun day.



Les, as well as being a very good turner, is also a keen golfer. I was delighted when he expressed a desire to play on our local links course. I was happy to take him on at the golf, but being a woman, I worried if this would upset him. I need not have been concerned as a happy sunny afternoon was had by us both. Yes, I did let him win but just by one stableford point!

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Welcome to the Top Flight at the 2011 Seminar

To experience the full benefits of the AWGB's 13th International Seminar at Loughborough University this year you really need to be a fully paid up delegate. Obviously we would recommend that members follow this course of action, but there are other ways in which all members can get a taste of what happens over this weekend in August every second year. To begin with you could buy a day ticket, we have even had some enquiries as to the availability of half day tickets, and yes we are happy to provide this too. If this course of action appeals to you please get in touch with our treasurer Adrian Needham, (preferably by e-mail in the first instance, as he is a busy chap and is not always in easy reach of his phone), he will be only too happy to let you know what is entailed and the relevant costs.

For the rest of our members, and for anybody else who may be interested, the Trade Show, featuring some of the best woodturning lathes, tools, materials, finishes and timber around, is open to all at **absolutely no charge on the Saturday and Sunday, between 10.00am and 4.00pm.** Alongside the Trade Show is the famous AWGB Seminar Instant Gallery, which provides an opportunity to see a range of work that is always absolutely staggering, and this too is also free to enter. Companies that will be taking part in the Trade Show have provided an inkling of what they will have on their stands in the short pieces that you will find on these pages. Free car parking has been allocated in car parks 5 and 9, circled in red on the map opposite, and the Show and Gallery are in the James France Building, circled in green. **Do please make the effort to come along, you won't be disappointed.**

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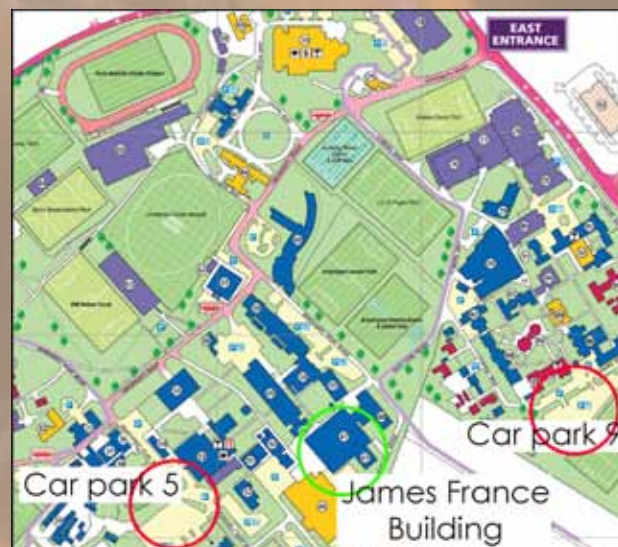
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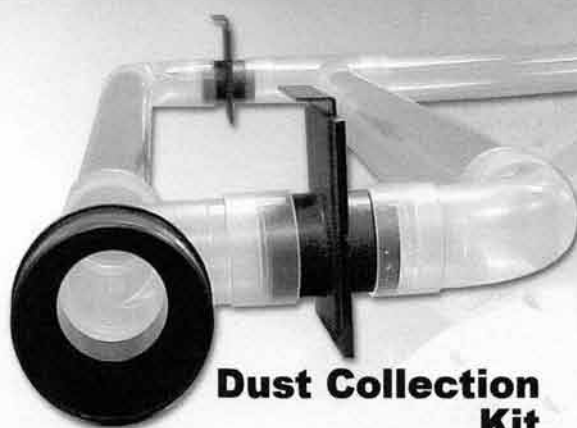
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Woodturner Extraordinaire

Doug Alderton

You may agree or disagree that most of us are pretty average at woodturning and produce fairly mediocre copies of other woodturner's designs. Our lack of imagination hinders creativity that we are innately born with, but unfortunately we are unable to motivate the grey matter to create that unique woodturning. How many times have we been told that it has all been done before? Also how many of us have thrown a piece of wood onto the lathe to be told by others to listen to the wood for inspiration and lo and behold another work of art comes forth. All I hear from my wood is the groans when I regularly give it a prod called a dig-in and the timber cracking as it dries out. On bad days the wood attempts to escape by jumping out of the lathe and rolling along the floor.

A few weeks after joining the club (Avon & Bristol Woodturners) I started to notice this tall ginger haired figure of a man cleaning up the Mill's car park. Trailer loads of scrap iron, old motors, roof tiles, and it all went to the refuse tip to make way for more parking. I only saw him turn the odd mushroom so I thought he just came to the Mill to do the odd jobs and help out generally.

How wrong I was, Ken Dolling is his name and after my three years with the club I now consider Ken a friend and I know he is a well-respected member of our club. My initial impression of Ken changed when he turned up at the Mill, opened the door, and rolled two Willow logs 18" in diameter x 18" long towards Tich Renee, our bandsaw guru. Talk about timber being 'green', they were oozing with sap and one of them had wispy branches growing from one end picking up dust and shavings as it rolled along the floor. I was gob smacked, here I was trying to turn a bit of bone dry oak into napkin rings and here was Ken with chunks of tree trunk which I suspected came from an Amazon forest expedition. They were too large to be cut on our Goliath bandsaw so out came the chainsaw and in no time at all each log was sawn into two halves down through the pith. Ken was going to produce a bowl out of each of the four pieces. Out came the electric hand planer to produce the faceplate location area, on went the faceplate and then onto the VB36, (on went Ken's raincoat) and the first 14" diameter bowl was roughed out. Three more similar bowls followed in the next couple of weeks and all were then left for a few months to dry out before finish turning. Ken chose food safe cooking oil for the finish, lots of it, as it soaked in as soon as applied.

A neighbour of Ken's wanted the tops of some pollarded lime trees removed and Ken obliged, knowing that he may be able to make use of some of the wood. Down to the 'Mill' he came with these knotted, gnarled and densely compacted crowns off the lime trees. I thought he was off his 'trolley'

when he said that he was going to make rustic bowls out of the bonfire sized firewood lying on the floor. It took him half a day just to find a way of attaching a faceplate to one of the crowns and manhandle it onto the VB36 lathe. Not much turning took place by others at the 'Mill' that day as they were in fear of life and limb as missiles landed around them from Ken's enthusiastic turning, breaking pieces off at irregular intervals. As Ken turned he was blissfully unaware of the distinct large danger area around him. Outside in the comfort zone fellow members felt the vibrations of the floor as Ken bounced up and down in unison with the action of the gouge removing further ammunition. There were no walking wounded but quite a few near misses. Somehow Ken produced a rustic, rough turned, bowl from the unlikeliest piece of timber that you could imagine. Another two similar rustic bowls were rough turned from the remaining crowns, their designs being determined after Ken had a good talk to the wood. In a surprising short time the bowls had dried out and Ken was able to apply his cooking oil finish.



Ken is always on the lookout for something different to turn and looking for something that will push the boundaries of woodturning. He is not a great lover of the contemporary utilitarian turnings that most of us produce, but does love the rustic look and feel of burrs and pollarded tree crowns etc. Club members were not disappointed when the following week he rolled into the 'Mill' a 26" diameter x 5" thick slice from the trunk of a fallen Willow tree. This was to be his next project, a table platter. Somewhat larger than the dinner plate size we often see this one would very likely fill most of an average dining table. The problem here was to find a lathe on which to mount and turn such a large chunk of wood. Ken's modest Axminster M950 lathe at home was completely

inadequate and so were all of the lathes at the 'Mill' except for the VB36. When Ken tried to mount the wood onto this lathe, due to the off-centre position of the intended recessed bowl feature, the periphery of the wood fouled the toolrest supporting beam. Ken had to remove the tailstock and toolrest carrier beams to obtain enough room to turn this monster.



The imbalance during turning was equalized with the building shaking but the VB36 stood rock solid. I thought Willow was only good enough for cricket bats but as you can see he has turned a wonderful centre-piece that any stately home would be proud to own. After drying and finishing the platter he applied orange oil initially but this tinted the wood

in the recessed bowl portion in the photograph. Unable to rectify this tint change he completed the rest of the platter using Danish oil which created a pleasing contrast effect between the bowl recess and the surrounding area.

Now that we know that Ken can turn almost anything out of any chunk of wood nature throws his way, what else drives this creative man when he is not in our sight at the 'Mill'? At one of our lunch time free-for-alls where the topics of conversation needed to be moderated due to the lady members present, Ken showed us a photograph, reproduced here showing the results of one of his projects. I was eager to see the fruits of his labour, and as I needed to take photographs of his finished turnings for this article, Ken invited me to his home for a tour of his patch. Some years ago Ken bought 1½ acres of woodland from an adjacent neighbor. A survey of each tree on his land was carried out by the local authority which listed the trees that needed attention to comply with the local safety regulations. After completing this necessary work the next task was to clear the undergrowth and then make tracks to allow access for a digger and a dumper. Almost single handedly he excavated a central area of the woodland and created what can only be described as a scene of beauty and tranquility in the form of a landscaped pool.



Electricity and water supplies have been installed for future lighting of the pool and for topping up the pool to keep aquatic life alive during spells of very dry weather. That was phase one of landscaping the woodland. Phase two saw the earth he had removed from part of the hillside being used to create a flat area to allow Ken to build a small stone building with a timber and tiled roof to be known as the 'Stables'. Terraced walling and stepped pathways lead up the hillside from the rear of the 'Stables' to the access road adjacent to Ken's home. Most of the stone used for this project is reclaimed from the soil removed by Ken, and recycled in building the retaining walls etc.

That wasn't all there was to Ken as I soon found out over a welcome cup of tea and a couple of chunky ham and cheese sandwiches that could have fed a



family of four for a week. His previous projects, in and around his home, are impressive and show what can be achieved if we can release that creativity within us. To cut a long story short suffice it to say that by way of building extensions, alterations and landscaping Ken has transformed his very old cottage into a very comfortable dwelling whilst still retaining the character of the old part of the cottage. What were the old stables has been rebuilt and connected to an extension on the cottage. An interesting feature of the cottage is the retention of the barrel vaulted, stone roofed, cellar, now converted into a small room with an illuminated featured fireplace.

Wood seems to be the catalyst for most of Ken's projects and woodturning is only one of the skills he is mastering. I was very impressed with his furniture creations especially the 6' high by 5' long pine dresser. The drawers were fully dovetailed and the back panel constructed with moulded tongue and groove strips made from recycled floorboards, all nicely finished in a light oak stain. Not forgetting the cleverly designed staircase and balustrade made to fit the misaligned and out of square walls of the cottage, all created and constructed by Ken. Always doing something, he still looks for projects to do around his home.

Before my time at the club, fellow members, including Ken, restored an ancient treadle lathe (circa 1810). The lathe was restored into working order and Mary Ashton made the wooden stand and foot treadle. Over the last few years Ken has demonstrated how to use the lathe at the Westonbirt 'Festival of the Tree' event. Demonstrating, with modified turning tools, how to turn simple items including mushrooms and babies rattles with captive rings. In a nut shell, Ken Dolling is an inspiration to fellow woodturners, his commitment to conservation of nature, his management of his woodland and the creativity he has shown in his many projects earns him the title 'Woodturner Extraordinaire'.

All a Bit Square

Reg Sherwin

I am often reminded of my early days as a hobby wood turner. Nowadays this usually happens when I work with some of the newcomers at our local turning club, or am on a visit to other clubs as a demonstrator. This realization comes when I am asked some of the fundamental turning questions which I asked myself some 40 plus years ago. I had to ask myself because in those days there were very few other turners to ask, and none that I knew of in my own area. Had I discovered any of the few professional turners who were to be found lurking in dingy workshops, situated at the end of even dingier alleys, I would not have been made welcome. They had had to learn the hard way and I would have to do the same. In fact, I had been turning professionally for something

like nine years before I was able to watch another woodturner at work.

So, these newcomers' questions make me realize just how little I knew then about the often problematic combination of hand held tools and revolving wood. It also makes me aware of just how much I have learned since those early days, and may the learning continue for a long time yet!

In those days I had little practical experience of 'intricate' details in turning, having cut my repetition turning teeth on simple knobs, handles and the like for the Birmingham brass and fancy goods trade. 150 battle axe handles in a week was a regular order. (See photo 1). The timber, Ramin, would arrive on Monday morning, It was 1¼" thick, 4" wide (33mm x 100mm), and in random lengths between 6'6" and 15' (200cm to 450cm) long. It would be stacked in the alley outside my workshop, both of which fitted the traditional description, the rent being just about affordable.



The ramin was cross cut to economic and manageable lengths in the alley, regardless of the weather, and then ripped and cross cut to the required length - 15" (380mm) from memory - inside on my Coronet Major Combination machine which doubled as a lathe. The workshop was some 20' long and 8' wide, hence the conversion in the alley, which wasn't much longer!

The handles were turned on one or both of the Coronet Major lathes, depending on how busy I was and whether 'Joe', a long retired chippie and 'turner' who lived close by was available. The turned handles were sanded and they, and the turner, were treated with naphtha stain on the lathe before removal to a drying rack. This was usually done by Thursday, to allow me to make a Friday delivery, and also to pick up payment for the previous week's work.

As can be seen in the photo, there was not too much of a challenge in the job, the most technical element being the size of the peg which had to be a drive fit inside the socket of the alloy axe head. The finished articles would be festooned with a coloured ribbon and tassel and were sold in pairs through mail order catalogues. In fact, rumor had it that some of them were exported to the USA, possibly as antiques, and as I am talking about the early 70's they probably would be by now.

My method of working was to try to beat the clock

each and every week day. Again, from memory, actual lathe time per handle was about three to four minutes, and I didn't switch the lathe off to unload it, I didn't have the time. A 'guess the centres by eye' punch mark at each end to locate on the live tail centre, wind the tailstock in to achieve drive and away we went. This reminds me of a story which Frank Pain related in his book, 'The Practical Woodturner'.

It seems that a visitor to the works watched in horror as one of Frank's men loaded a blank onto a lathe driven by a wide belt, turned it and then unloaded it again without slowing the lathe down. The visitor asked 'Does the wood hit you very often?' 'No, usually just once' was the reply.

And so, for the first five or so years of turning professionally, and being up against a clock, I didn't go in for any 'fancy' shape which was not wanted. I remember talking to a very hardened owner of one of the Birmingham businesses which I dealt with occasionally, and who had asked for handles for something or other. I showed him a couple of samples which I had made and he selected the simple - and cheaper one. He said, 'I want bleeping 'andles, not bleeping art!!'.

So as I had been supplying a small area of an ever diminishing and increasingly competitive market for 5 years I decided that with 'all of this experience' behind me I should look elsewhere to augment my income. I did the rounds of potential customers and found an antique reproductions manufacturing company a few miles down the road from me who didn't have any turning capability or capacity, and needed someone to quote on batches of chair legs in oak.

This in turn brought me into a whole new ball game. I soon found myself at the foot of yet another learning curve. Up until then, things like pummels and ogees were nothing more than some of the shapes which I had seen around but never needed to consider replicating, as none of my customers had wanted them. I looked at the oak sample which I was to copy and worked out a 'labour only and payment on delivery' price which was acceptable. I can't now remember the batch quantities, but they were probably in the region of 50 per month, with the customer providing the prepared blanks, a big bonus to both parties, as it meant that I would have no timber costs and he would have some continuity of colour. Armed with half a dozen oak blanks which were kindly supplied for me to practice on and to show my capabilities, I set off to the workshop with joy in my heart.

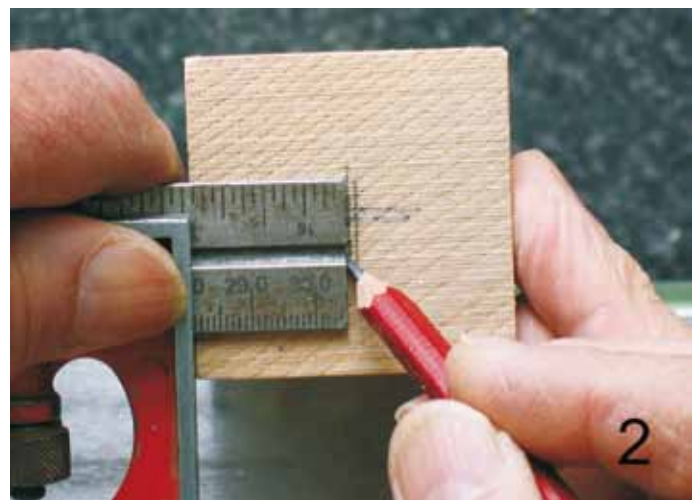
I had realized that the pummels would need cutting first, so as to act as a 'fire break' to stop any possibility of splits occurring, running ahead of the gouge and taking the square corners off the pummel. When I tried the first blank on the lathe I immediately hit a

problem. The chisel was hell bent on self-destruction, and also on wreaking havoc with anything which had the gall to stand in its way, as it shot rapidly along the square section of the unturned blank and left its marks on the driving centre. After its third destructive run to the left I tried the other side of the pummel, only to find that the chisel ran just as quickly to the right via the corners of the wood and declared war on the tail centre as well.

Clearly I needed help, but from where? At that time there were three turners offering instruction in 'Practical Woodworking'. I contacted them, got details of their courses and decided that I couldn't afford either the time or the cost. Then I remembered Frank Pain's book, which I had found in the library. I got it out again and looked at the section on how to cut pummels. Unfortunately they didn't make a lot of sense to me. In fact, only when I had worked out for myself how to do the cuts did Frank's illustrations and instructions become a little clearer. But I have to acknowledge that he didn't have today's photographic recording facilities to hand in 1957, which is when his book was first published. Happily the outcome of that particular mid 70's journey into the unknown was that I got the legs contract and quite a lot of other regular work, and income, from it.

So now I would like to share some of that adventure with you, and let's see if we can leave the lathe centres unmolested. Unlike Frank I will be using a 1" (25mm) skew, whilst he used a '1½" long cornered chisel', I suspect that 'long cornered' has evolved into 'skew', the book illustrations certainly suggest that.

There are lots of ways to cut pummels, and more than one tool that will accomplish the task. Here I am showing the method which I first 'discovered' but am using kiln dried and sawn ash rather than planed all round oak, as I have neither oak nor a planer.



The first job when cutting pummels is to find the centre at each end of the blank, as in Photo 2. There are a number of ways of doing this, and I use what is to me the quickest of them for short batch work. A combination square is set to approximately half the

width of the blank and placed flat against each of the four faces in turn, and the end then marked with a sharp pencil. If the resultant square is a little wider, as in Photo 3, it is not too critical. The next job is to make the central hole at each end of the workpiece, as in the photo, to ensure concentric pummels. Should the hole be a little off centre, the pummels will share the same fate.



Photo 4 shows two 1" skews. On the right is an oval section skew and on the left is the rectangular version. When learning to cut pummels the lengths of the 'shoulders' on the chosen tool is important. The shoulder is what I call the area running vertically down the edge of the blade from the long point to where the non-ground section of the blade starts, which in this case is about $\frac{1}{2}$ " (12mm) long. It is of paramount importance to keep this part of the skew pointing in the direction the tool is to take when cutting a pummel, as it is the shoulder which controls that direction. Take a look at the corresponding shoulder on the oval skew. It is much shorter and therefore in inexperienced hands more difficult to use, but far from impossible, especially if that is the only skew you have.

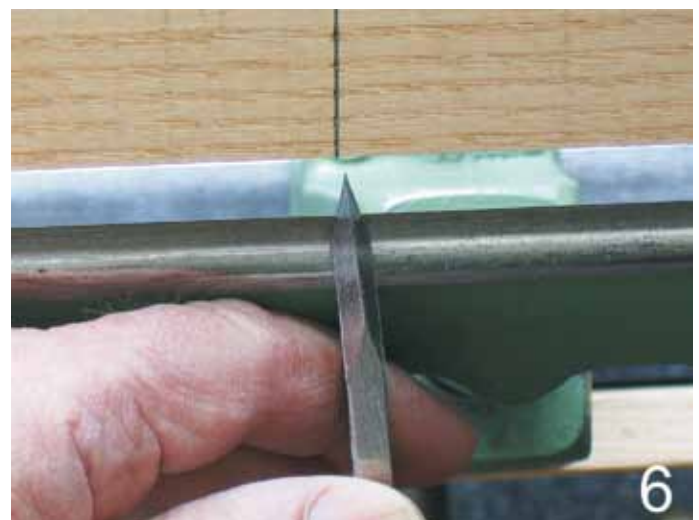
An important thing to remember is that from the initial entry cut right down to the finish, both the point of the skew and also the front of the lower bevel need to remain in contact with the rotating wood where possible. But more on this topic when we get to photos 9 and 10.

Now let's step away from the lathe for a moment. As many of you will know, if you are using an electric

drill with a 'flat bit', a couple of which are shown in photo 5, the drill is switched off at the end of the operation, but best left in place in the hole until it has finished rotating. The reason for this is that as soon as the drill's long point loses contact with the wood at the bottom of the hole, the two parallel sides of the blade have no guidance and will bounce around if still rotating. We have a similar situation with the skew, its long point needs to be in contact with the rotating wood where possible as soon as the cut starts, and to maintain that contact at all times during the cut. This is more difficult at the start of the cut, as the tool is waiting in mid-air until the next corner comes round. This situation will ease as the cut deepens of course, there being more contact with the wood and less space between the corners.



The rotational speed of the wood - RPM - has an effect as well. With pummels I tend to work at about 1000 revs on 2" square wood. Too slow and the tool will fall into the gaps between the corners, too fast and it can tend to bounce up and down on the rest. Photo 6 shows the blank between centres and a pencil line which the shoulder of the tool is to follow, it also shows that the tool is upright. To explain the pummel cut when I am teaching I use the clock system. Imagine that the long point of the skew is the hour hand of a clock and the short point is at the far end of that hand, in the photo the 'hand' is at 12 o'clock.



Prior to starting the cut the tool will need to be pivoted to the right, as in Photo 7, to 1.30., or 45° for



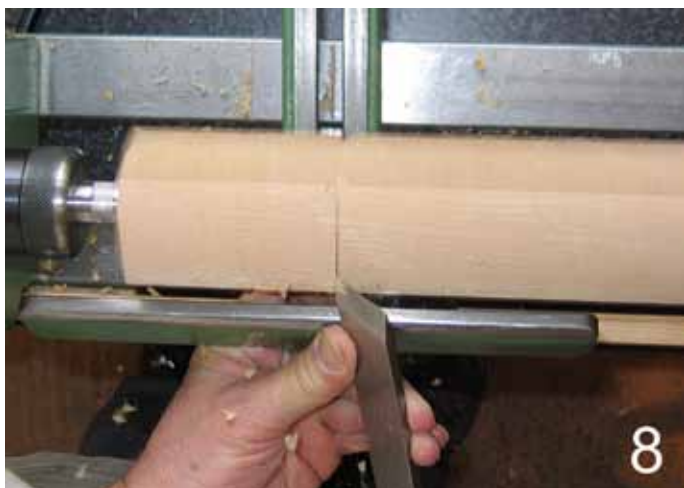
has started. Photo 9 shows the end of the entry cut.



the technical ones amongst you. If the pivoting roll of the tool on the rest is too short or too long, then the cut will either be too narrow or too wide for success. Too narrow will result in the tool being clogged by shavings which can't escape. Too wide will pull the tool down onto the wood, because the pressure along its edge will get too close to the short point and cause the tool to pivot and be pulled down. I went into this in my article in issue 96; I allow myself a tolerance of fifteen minutes either side of 1.30.

In the photo you will see that I have put a set square on the wood to hopefully make the photo easier to understand. Notice that both the point and the hollow ground shoulder of the tool are in the same alignment with the pencil line on the wood. The tool will need to be held firmly on the rest at 1.30 during the cut, but also allowed to travel forward over the rest and downward into the wood until the long point is past the flats and has made continuous contact all the way round the wood. See photo 8, which is just after the start of the entry cut; notice the position

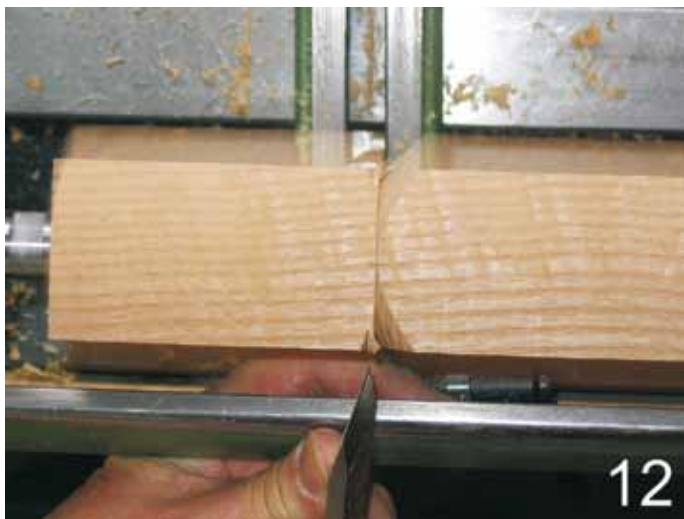
So, the front hand helps to control the tool during the cut by holding it down onto the rest. I also grip the tool rest with my index finger, for extra support during the cut, but from underneath. Look at photo's 10 and 11. My Hegner is one of the many lathes which allow this, due to the shape of the standard tool rests. The rear hand is also important in that it is supported by the body and controls and dictates the forward movement of the tool during the cut. In photo 10 the cut is about to start and in photo 11 it has just about finished its smooth passage over the rest and down into the wood.



of the fingers and the thumb. Throughout the cut the shoulder of the tool controls the direction the tool takes and the lower bevel, immediately below the cutting edge, will control the amount of work the tool is doing. The deeper the cut, the greater the contact between tool and wood, so both need to maintain contact with the wood as soon as the cut

The height and position of the rest is down to personal preference, and the size of the tool can contribute to the outcome as well. Personally I usually have the top of the rest about $\frac{3}{8}$ " (10mm) below centre height, but there are also other factors to consider, the relevant heights of lathe and turner being just two of them. I have found a lot of students who don't realize that the cuts which we have just gone through are merely clearance cuts, and that the pommel itself is lurking on the opposite side. But of course, you didn't fall into that trap.....did you?

Some pummels are square edged, and if this is the case the one in photo 8 is ready for sanding. Personally, I prefer to see them rounded slightly, I think that it takes the harshness off the finished job. For this operation I again use the long point of the skew, as in photo 12. The tool is not quite upright on the rest but - using the clock system again - at about 11.50. The handle is low enough for just the point to make contact on the centre line of the wood and with a minimum of the essential bevel in contact as soon as the cut starts.



The tools entry is not much more than $\frac{1}{8}$ " (3mm) back from the corner. The photo shows the cut started and then paused for the camera. I would usually do this operation in 3 cuts, making sure that the final one is continuous, so as to reduce sanding time. Photo 13 shows that the end of this 'refining' cut is just about to break through into the bottom of the first entry cut, and photo 14 shows the finished pommel.



As with all new situations, explaining technical actions through the written word takes considerably longer than being able to offer a three dimensional demonstration. Had I gone into other pommel shapes, tools and methods we would be here for a long time, so I will take this topic some way further in the next issue.

In the meantime, remember that if what you do on the lathe is safe, successful and satisfactory, then that's fine.

Editor's Note: Some of our more literate readers may query Reg's use of the word 'pommel' in this article, as indeed did I! I suggested that possibly it should be pommel, and queried this with Reg accordingly.

Reg responded as follows; *When I started to write on turning I wondered about this, knowing that the handles on my fencing swords were also called pommels, but decided that my mentor, Frank Pain, knew more about this woodturning game than I did. Frank's chapter ten, opening sentence reads, 'I now describe the use of the 1½", long cornered chisel in cutting down squares or pummels, such as in chair legs'.*

Consequently I have left the spelling as Reg originated it, I think it is perfectly clear what he is talking about. If anybody else has a point of view I am sure that Reg and certainly myself would be pleased to hear it, you're never too old to learn.

Tools Explained

UTILITY KNIFE: Used to open and slice through the contents of cardboard boxes delivered to your front door; works particularly well on contents such as seats, liquids in plastic bottles, collector magazines and rubber or plastic parts. Especially useful for slicing work clothes, but only while in use with you inside them.

No wood is harmed in these design ideas

brought to us by Derek Hayes

Although most woodturners would not admit to a formal design stage in their work they can occasionally be seen drawing a few curved lines on the back of an envelope before that all important first cut. "There's no point in planning a shape as the wood will more often than not dictate the outcome". It's certainly true that defects and features in your blank will force you to take a change in direction – often literally! The other main reason for turners not sketching out a design is the frequently held belief that they are unable to draw.

Ironically many turners come from an engineering background and are quite happy with 3D and geometric drawings. I would suggest that it is easy to gain the confidence to produce simple sketches to help your work. In practice, a design need only be a few lines as, to all intents and purposes, turnings can be considered as 2D shapes or silhouettes, having only height and width. The addition of a few notes about dimensions, colour and decoration will all help you when you get back to the workshop.

But can drawings be used to aid design? Certainly a fresh sheet of paper can be fairly daunting. The trick is not to hold back, make a mark on it and don't worry if your first attempts aren't a success. The aim is to get the ideas from your head onto the paper. If you lack confidence, try using sheets of paper rather than a brand new sketch book, use coloured or off-white paper or reduce the starkness of your sketch pad by making a few light marks across the page before you start. Artists often give their 'canvases' a light wash to tone down the white. The old friend, a back of an envelope, is a good place to start. Then as you gain confidence, you can gradually use larger sheets and finally move towards a sketchpad. The benefit of using a pad is that you can see how your ideas improve and develop over time. Keep the pad with you at all times and refer to it often.

Using maquettes

3-D visualisation is important for the more asymmetrical or decorated designs. A maquette is a scale model, or prototype, of a bowl you're planning to make and can be used to demonstrate your ideas to a potential customer or to enable you to try out concepts without resorting to touching the final blank. At its simplest, you could use a piece of soft wood or even Balsa to produce a trial form using the methods you hope to adopt. You don't have to limit yourself to these though, how about using crumpled-up aluminium foil, plasticine or soft clay to experiment with shapes and pattern. Obviously, these don't offer the detail of cut wood, but can be the first step towards an idea of a shape or even an investigation of a particular detail such as a bead or foot.

A useful design tool for developing ideas for rims is the polystyrene cup – see photo 1. It also gives you something to do while in the coffee shop; paper napkins are a good source of replacement sketchpads as well!

Using a Sketch Book

The quality of your sketches is not important so long as you understand what you've committed to paper. Photo 2 shows a page from a sketch book where I was working on the idea of a set of bowls based on an initial sketch made when visiting a vaulted crypt. The advantage of this approach is that you can work out the logistics of how to 'build' the final item. In this case, my first ideas were quickly changed when I realised that they wouldn't work. Once I'd got close to a useable design it occurred to me that I had seen a similar effect before, see Richard Kennedy's bowl in photo 3. It did mean that I spent more time thinking about how others achieved their effects and appreciative of their overall designs.



This edited excerpt is from *Woodturning Design* which will be published by GMC at £16.99 from early May.

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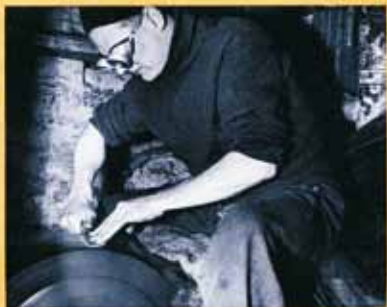
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then coloured. The emphasis for the whole day was given to the use, with confidence, of woodturning tools and elevating the standards of the craft through demonstration and self-improvement.

Alan made no charge to the AWGB in tutoring the workshop as he is sponsored by the Wrights and Coopers Incorporation of Aberdeen, one of The Seven Incorporated Trades of Aberdeen. I must pay tribute to both Alan and the Wrights and Coopers Incorporation of Aberdeen for their generosity in helping us with our training workshop initiative.

I would also like to express my thanks to Bill Diack of the Grampian Woodturner's club for assisting me in the setting up of this training workshop. All the candidates enjoyed the day, and expressed their satisfaction with all that was achieved.

Brian Hensby

County Durham - Andrew Hall

This event took place at Andrew Hall's workshop at Billy Row, Co. Durham, on the 9th April 2011. The five participants arrived in brilliant morning sunshine and were given a warm welcome by Andrew and Janet Hall and Alan Joicey. After introductions over a cuppa and home-made scones, a start was made with all participants being given a risk assessment sheet to complete.

Andrew then briefed us on the objectives for the day the theme of which was Utilitarian (or Treen) Table Ware. He drew attention to two classic books which are a source of inspiration for the woodturner producing similar objects:

Treen for the Table by Jonathan Levi, 1998, published by the Antique Collectors' Club, (ISBN 1-85149-284-4-9000). This book is a lavishly illustrated reference on wooden items broadly related to eating and drinking. The items range from large wassail bowls to egg cups; lemon squeezers to nutcrackers; spoons and ladles to trenchers. There are also sections on Irish and Scottish drinking vessels. Sadly it is currently out of print but second-hand copies are available at prices upwards of £84.00.

The Wooden Bowl by Robin Wood, 2005, published by Stobart Davies, (ISBN-13: 978-0-85442-130-5). A history of the wooden bowl. Many examples recovered from excavations show the vessels from which our ancestors ate and drank and how the forms changed through the centuries. In print, at prices upwards of £17.50.

Andrew then went on to demonstrate the first project of the day which was to be a 6" (152 mm) diameter cereal bowl. We were then allocated lathes and blanks of Sycamore which had been prepared from a very large (4' [1.2 metre] diameter) tree cut down in the grounds of Lumley Castle, Co. Durham in February 2010. The wood was only partially seasoned which, Andrew explained, was ideal for making bowls used for containing liquid or moist food and which would

Training Workshops

Aberdeen - Alan Steele

A church hall in Aberdeen on the 19th March was the setting for an AWGB training workshop entitled "Elevating the craft". Our resident professional tutoring the workshop was Alan Steele, currently the first master of the Wrights and Coopers Incorporation of Aberdeen. There was a slightly delayed start due to a double booking of the Hall by the Church Secretary, this meant that we could not start until 9.30am.



Alan opened the day by getting the candidates to make a Spurtle stick (a Scottish 'stick' for stirring porridge) then a vase, with one candidate having time to make a small bowl; the vases & bowl were

be frequently washed.

I found myself allocated to Andrew's newest lathe which was a massive Oneway 2436. This was an interesting change from my small midi Record Power DML305VS lathe! The Oneway is a superb machine and I thoroughly enjoyed the chance of using it. These AWGB courses provide a wonderful opportunity to obtain hands on experience of different lathes which is extremely useful when comparing with the strengths and weaknesses of one's own lathe.

The blanks were mounted on screw chucks and Andrew and Alan taught us (amongst a wealth of other things), the amazing versatility of the swept-back (Celtic) ground bowl gouge in truing up and then shaping the blank with chisel cuts, pull cuts, push cuts, wing cuts and shearing cuts. A skewed parting tool was used to make a tenon and after the bowl had been reversed and held by the tenon in the chuck jaws, a bowl gouge with a traditional grind was used for hollowing out.

Andrew also had a set of Tracy Owen Fine Finishing Tools (round bar scrapers manufactured by Henry Taylor) for us to evaluate which, in shear-scraping mode, gave a superb finish to interior and exterior surfaces. We were all very impressed with these.

The morning went all too quickly and it was soon time to enjoy a delicious buffet lunch prepared by Andrew's wife Janet, eaten outside in warm sunshine.

After lunch Andrew demonstrated the second project of the day which was to be an 11" (279 mm) diameter Sycamore platter. Andrew explained that turning a platter required fully seasoned wood and that these blanks had been prepared from a Sycamore which had blown down in a storm about four years ago at the Eden Arms; a well-known pub in West Auckland, Co. Durham (I always think that knowing the source of the wood adds extra interest to the resulting turned object). The wood had been planked and air dried.

For this project I was allocated to a Nova DVR lathe, which, although smaller than the Oneway, was still very enjoyable to use with plenty of torque. The afternoon went all too quickly and there was simply not enough time for any of us to start the last project which was to have been a goblet.

The course ended with presentation of AWGB Certificates to all participants which was a very satisfying way to end an excellent day. For me the course had been extremely informative with the biggest benefit being able to try a variety of new techniques and new tools with hands-on tuition from very experienced turners. I can certainly highly recommend these AWGB courses to other members as they provide much more detailed benefit than that from merely watching a demonstration – mistakes are identified and corrected; new techniques are



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introduced and mastered - all with personal tuition. Who could possibly ask for anything more? EXCEPT; PLEASE can we have another one SOON as I would love to make a goblet to match my bowl and platter.....!

Special thanks must also go to Janet Hall for providing excellent vittals for seven hungry turners throughout the day.

Tim Pettigrew

Hampshire - Les Thorne

This AWGB training workshop took place in Les Thorne's own workshop in Hampshire. The theme for the day was "Effective Spindle Turning".



Les refreshed the minds of the candidates about the principles of turning a bead and then proceeded to instruct the candidates in the making of a lamp standard. Les also showed the candidates the use of a "Gun Drill" for boring holes down the centres of the lamp standards, most turners having to use the tried and trusted Auger bit!

Various shapes and sizes of lamp standard were completed with candidates taking regular time outs for the refreshing cup of tea. A very good day of woodturning given by an excellent instructor who is obviously singing from the same hymn sheet as the AWGB. His instruction, discipline and rapport with those attending the course, was pitched just about perfectly.

Brian Hensby

Worcestershire - Mark Hancock

Situated between Evesham and Pershore is the Workshop of Mark Hancock, the venue for the first of two Members Training days. The Four members who attended were Andrew James of Forest of Dean Woodturners, John Smith and Bryan Newman from Burcott Woodturners and Mick Jarrett of the Axminster Woodturning Club.

All arrived punctually and were ready to start at 9.00am. Mark then welcomed the four participants

and went through the health and safety checks; exit in case of fire and so on. He then went on to explain, with the help of instruction sheets, the style, shape and grain pattern of turned pieces depending where it is cut from the log. With another instruction sheet he went on to describe types of hollowing tools.

Outside, at the wood store, Mark cut off three billets of sycamore, approximately 8 inches diameter, with the chainsaw. A rather large piece of cherry was selected as the forth piece of timber. With the help of a blackboard Mark then went on to describe the design of hollow forms and the safe use of hollowing tools. Mark chooses the design depending on the standard of participants i.e.; beginner or Intermediate.

The participants were then told that a full face visor of BS2092 grade 2 must be used at all times when turning (a most important safety tip for all wood turners). The four were allocated a lathe with the fifth being used for demonstrating. After truing up and turning a chucking spigot the turners were soon ankle deep in shavings. Once secured in the chuck, and under the watchful eye of Mark, they proceeded to shape the outside of the form. Before they started hollowing they had to choose the tool they were going to use. Mark has a good selection of hollowing tools from all manufacturers. They all found the Roly Munro shielded ring tool the easiest to use. With Mark's words ringing in their ears "cut once and check with callipers" they then started hollowing their pieces.

After lunch they finished the hollowing with Mark reiterating the importance of checking wall thickness with callipers. Mick Jarrett had to leave early due to another engagement so he wrapped his part finished piece in a plastic bag for the long journey home. Finish time was soon upon the three remaining turners and with their pieces wrapped in plastic bags for finishing at home it was time to put the brush around the workshop and bag the shavings.

All the participants said they enjoyed the day and the instruction they received will help them improve their skills and knowledge in hollow turning. Thank you Mark for making the day so enjoyable and productive for four members of the AWGB.

Peter Carless



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