



Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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Chairman's Notes

The 13th AWGB Seminar was very successful and, from the reports we have received, enjoyed by the delegates. A good International selection of turners with an equal group of UK turners provided much to be admired, and much to inspire. There was a very good gallery and two very successful auctions.

The internet auction on Friday evening, with 35 lots from past presenters, increased the figure achieved last time to £14,780. Several makers had donated 100% of the price achieved and this has ensured that a substantial sum (£9,400) is available to guarantee that the training initiatives we have embarked on over the last two years can be continued and even expanded. A further sum of £2,535 was added from the customary banquet auction, selling pieces very generously donated by the delegates, this also goes into the training fund.

After the Seminar we have a short time to recover although normal committee work continues. The first trial for the Worshipful Company of Turners / AWGB woodturning certificate has started at a training centre in South Wales, being taught by our own training officer, Peter Bradwick. Axminster Power Tools will be running certificate courses in the spring after further expansion of their Skill Centre. When these have taken place we will examine the results along with comments received and hone the modules where required. At that point other training centres will be accessed. Then we can move on to the higher level Diploma.

A major problem currently facing the AWGB is continuity in volunteers willing to give some of their time to help run the Association. An advert has been running for a Treasurer, and there has been a noticeably negative response so far. Our present Treasurer, Adrian Needham, is stepping down at the next AGM in March. At that same AGM I will, unless someone else comes forward, begin my final year as Chairman as allowed under our constitution. At the present time our Vice Chairman is unable to take a part in running the Association due to illness. Other members of the committee have served for many years, and in some cases persevered due to a lack of others willing to come forward.

It is obvious that new blood is needed if the Association is to continue with the good work we have on-going, so please give volunteering serious consideration if you think you have the ability to help. This is a very serious position, please don't think it will go away - it won't unless volunteers come forward. I am willing to have confidential talks with anyone who might want to find out more about what is involved.

May I take this opportunity to wish all our members a very happy Christmas and a successful New Year.

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

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Front Cover

From the Instant Gallery
at the recent
AWGB Seminar.
From top left, clockwise
Jason Breech
Trevor Lucky
David Springett
Roy Weare
Mark Wardle

Photographed by
Jonathon Cuff

Copy deadline
for the next
edition of
Revolutions

January 16th

A Burning Ambition

Lionel Pringle

This Bob Neill double DVD set is a new product from the Karl Tickle (KTMP) stable; it contains everything you need to know about Pyrography. There are two DVDs providing a total of about three hours of information and instruction.

In the first of the DVDs Bob introduces himself and some of his work. He shows the materials he uses, the Peter Child Pyrography machine and the different tips to use. He also explains where he derives the inspiration for his designs and goes on to explain the basic and advanced techniques he uses, before proceeding to a range of different projects. The final piece on this first DVD is a cheese board with a delightful and amusing picture of a mouse in a wedge of cheese, it almost seems a shame to cover the board with cheese, but it may be an incentive to clear the board!

The second DVD covers a whole range of projects including many turned pieces such as candle holders, bowls and a bottle stand. He also explains the intricacies of writing as well as covering card making and pyrography on leather.

There are lots of helpful general tips about pyrography, such as the use of sponge to protect the fingers during long periods using the pyrography pen, and the use of a towel to support the arm and provide a much better working angle.

This collection covers everything the beginner needs to know about the art of Pyrography, but there are also lots of extra tips for the more experienced user. If you use pyrography on your turnings it would be worth your while watching these DVDs. If you are mystified as to what it is all about, these DVDs will tell you, and possibly inspire you to bring a new dimension to your turning skills.

The set is available direct from Bob – www.bobneillpyrography.co.uk, or from KTMP – www.ktmp.co.uk, and is priced at £19.95, plus £1.85 post and packing (£3.20 outside the UK).



The Cockpit Arts - WCT Awards

Cockpit Arts recently joined forces with The Worshipful Company of Turners to offer a Turners Award.

Established turners i.e. those who practice the art and craft of turning on a lathe in wood or other materials were invited to apply for this award which will last for one year from 1st September 2011. In return Cockpit Arts offered studio space at their incubator centre in Deptford, London SE8 with advice and guidance on how to grow their business, increase their profitability and develop their profile. The Worshipful Company of Turners will equip the studio with a view to providing a lathe and other equipment (after consultation with the successful applicant) to enable them to make best use of this opportunity to develop and enhance their skills.

The selection panel comprised representatives from Cockpit Arts; Vanessa Swann CEO and Beckie Kingman, Studio Manager Deptford and from the Turners Company; Nicholas Somers and Sarah Fabergé accompanied by acclaimed turner Joey Richardson.

We are delighted to announce that not one but two applicants were successful! Both showed such promise that we managed to find a way to enable them to share the award (with the generous provision of additional studio space from Cockpit Arts and the agreement of the candidates to share equipment).

Eleanor Lakelin

Eleanor has been a successful furniture-maker for many years but following a short bowl-turning course at West Dean College, she has spent any spare time in the last few years teaching herself all the techniques required to turn green wood. At the time of writing Eleanor was looking forward to increasing her knowledge and skill with a trip to the Association of Woodturners of Great Britain's seminar in Loughborough in August.

Frank Boggis-Rolfe

Frank is also a furniture maker and wishes to incorporate turning into his work. He is particularly interested in exploring segmented work and although he has received some basic tuition at college is keen to increase his knowledge and to have the opportunity and space to concentrate on turning in a designated studio. Frank also planned to attend the AWGB event at Loughborough.

Eleanor and Frank will be the first recipients of the Turners Award at Cockpit Arts and we wish them every success.

Why do we press harder on a remote control when we know the batteries are getting dead?

Youth Training Workshop, with Andrew Hall

Christopher Pettigrew

I arrived at Andrew Hall's workshop for an AWGB Youth Training & Development Course with very little knowledge of woodturning. Although my father Tim is a keen woodturner, my only experience of the craft had been turning and finishing a simple bowl in his workshop, and so I had very little experience, or formal understanding, of the tools involved and their use. The training course, suggested by my dad, seemed a great opportunity to return to woodwork, something I enjoyed very much before I left school. I was joined by Tom Dennis, another young woodturner who seemed a little bit more experienced than myself but very eager to learn more.



Tom gets to grips with sharpening techniques

We began with simple risk assessment and safety instruction, learning about common hazards to be concerned about when working with the lathe and other machinery. After this briefing, we were ready to begin discussing techniques and sharpen our tools ready for turning!



Tom learning the intricacies of skew chisel work

The first item we turned was a garden dibber made from oak. We began by using the spindle roughing gouge to shape our stock into a cylindrical shape. We then proceeded to swap our roughing gouge for a skew and experiment with feather, bead and v-cuts.

With Andrew on hand to provide help and demonstration at all times, we were able to make swift progress, and we soon began giving our dibber its shape and markings. By the time we stopped for lunch, we were left very satisfied by the progress we'd made, and our dibbers were ready to be demounted, sanded and polished using a buffing system. We were both very pleased with our final products.

Next, we began work on something that Andrew told us would be a bit different, a bowl with a square edge. After mounting the Elm stock, we began learning how to do the necessary cuts. We began by cutting a plinth with our parting tool, before rounding the underside of the bowl using a push cut. I found the latter to be particularly tricky, but as usual Andrew was on hand to offer great help.



Christopher uses an Arbortech under Andrew's watchful eye

After giving the stock its plinth and shaping the underside of the bowl, we began to add texture to the edges. We sheared and chipped at the edges using an Arbortech tool to give a very interesting yet natural-seeming effect.

After this, we had just enough time to add an undercoat of black paint as well as light coats of red and gold, leaving the gouging and colouring of the bowl for the next day. The first day had been absolutely fascinating for us both. We felt we were learning some extremely helpful practical skills as well as seeing the vast creative potential that these skills could provide.

We continued on the second day by completing our bowls, learning how to use a bowl gouge to hollow out the centre using a combination of push and pull cuts, and adding the final textures to the surface. We finished the bowl with colourful waxes and inks,

before applying lacquer to finish the remaining areas of exposed wood within and beneath the bowl.



Tom learning bowl turning techniques

Our final project was to be the creation of a pen. We set about drilling the two pieces of English Ash that would form our pen, gluing metal tubes within each piece that would house the refillable cartridge in the finished pens. For me, turning the body of the pen was certainly one of the most satisfying parts of the course. Andrew explained how we were to make the cuts and how our pens ought to be fitted together for ergonomic purposes, but allowed us a lot of freedom to shape the pen as we wished.

We had noted throughout the weekend thus far that, though our products were the same in design, our finished articles were always unique, and this was certainly true of the pens that we turned.

We finished the day by sanding, polishing and assembling our pens, after which we were rewarded with our AWGB certificates and three extremely satisfying pieces of work.



The lads proudly show off their certificates

I'm sure I can speak for both myself and Tom when I say that we very much enjoyed the training session. We progressed from having little or no knowledge

of proper woodturning practice to having acquired a wealth of practical skills that we are now able to apply individually.

We'd like to give a big thank you to Andrew Hall, for being a captivating and patient instructor, and to his wife Janet for providing meals and refreshments throughout the course and for taking the photographs. I sincerely hope that Andrew and the AWGB will be able to continue training other young people who are interested in this amazing craft.

Insurance - Affiliated Branches and Associated Clubs

Dave Atkinson

It's that time again! Insurance premiums fall due again before the end of the year. By the time you read this I will have written to all the Branch and Club Officers to let you know the monies I require to renew the policy. Due to an increase in Insurance Tax the Public Liability stands at £101 p.a. (discounted from £156) and the All Risks Cover at £45/£1000 covered.

I have looked around the market this year and had no interest from any other brokers/companies in providing us with cover similar to that provided by Aviva through Ian Wallace Ltd.

If you are part of an Affiliated Branch the Association will pay the Public Liability so this only applies to you if you also have All Risks Cover. If you are part of an Associated Club and take advantage of the discounts offered through the AWGB scheme, then you will need to renew your associated status and send me monies for the Public Liability and All Risks Cover.

Last year most of you sent me cheques in plenty of time and I paid them in just before Christmas. Some (and you know who you are!) didn't. Excuses varied but were largely due to the weather, lost in the post etc. etc.!

The policy we hold with Aviva, and administered via our broker, is in the name of the AWGB and it requires every club and branch to pay their renewals on time. Until the full premium is paid technically we aren't insured. Ian Wallace has been flexible in the past but it always worries me slightly that in the event of a claim in the first few days of the New Year Aviva may kick up a fuss.

So this year please send me your cheques in the first week of December. I will pay them in just before Christmas. This will also enable me to sort out all the changes in cover that you may require in plenty of time.

As usual I will send you the certificates and schedules as soon as I receive them in the New Year.

Bill Jones 1920 – 2011

In the last issue of Revolutions the passing of Bill Jones was reported, and as promised, in this issue we are able to devote more space to Bill's life and what he meant to woodturning, and to those who knew him. What follows are the personal thoughts of four of whom were from Bill's perspective probably the younger generation of the woodturning fraternity.

Woodturning in the UK has witnessed the sad passing of two of its elder statesmen and most skilled and respected practitioners in a very short period of time.

At the opening of the recent 13th AWGB International Woodturning Seminar, it was the faces of Bill Jones and Bert Marsh that were projected on to the giant screen. When Reg Hawthorne the AWGB's Chairman asked for a round of applause instead of a minute's silence the response was tumultuous.

Both were held in such high regard by all those in attendance, both had been Honoured Guests of the AWGB in the past and both had been awarded Life Membership.

Anyone who knows the world of turning couldn't fail to have heard of Bill Jones, he became a legend in his own life time, many years ago. His unique demonstration skills and ability to communicate through both the written word and verbally endeared him to us all.

Most of Bill's work was from another era, as were many of his techniques. Many of the skills he used and demonstrated are now a lost art. He could pretty much make anything held in one of his chalked jam chucks and join anything together in a blink of an eye, with threading. He was a third generation Hardwood and Ivory turner, in times gone by you could put that on your business card; it would not be so advisable today.

I personally met Bill around 1990 although I had been aware of his writings and work way before then. In a way Bill was born 20 years too late to take total advantage of the blossoming interaction of the international turning scene. His unique talent could have seen him tour the world if he had wished to.

Watching Bill at work was like a magic act, his deft skill while thread chasing always had the WOW factor. I well remember Bonnie Klein's jaw dropping in awe as Bill wove his magic at his first AWGB Seminar. He took to demonstrating like a duck to water, he was in his element, he came to life, just like Ken Dodd does on stage.

Dale Nish once asked me if I could persuade Bill to travel to Utah to demonstrate, I phoned Bill, he was flattered of course. He informed me he had never

had a passport, I left him to mull it over, knowing he was apprehensive. Next day I had Reg Sherwin on the phone saying Bill had a sleepless night thinking about it. I phoned Bill and said if it helped I would travel with him, if he wanted to go, in the end he decided to decline.

A year or two later he was off, with his good friend Alan Batty as his minder. He had a great time and went again on a subsequent number of occasions through the nineties. He not only WOWED them with his turning skills, his selection of Hawaiian shirts really got their attention.

In the UK he loved the Seminars and the wood shows, particularly Axminster, where convivial camaraderie was at its height. It all seems very ironic to me that for a number of years I often chauffeured Bill and Bert between our hotel and the Axminster Show. On one occasion Bert suggested to Bill he ought to give me one of his pieces for driving him back and forwards to the show. Bill said, "Ray won't want one of my pieces", Bert replied, "of course he will". For three years Bill always gave me a piece from his demonstrations. I also own a non-demonstration piece I bought from him, which I treasure.

At the recent AWGB Seminar Banquet Auction I donated one of those three pieces he had given me. This raised the goodly sum of £120, which will go into the Youth Training Fund, which to my mind seems most appropriate.



A beautiful chess set, a typical example of Bill's work

I always felt an affinity with Bill; this wasn't surprising once he told me various things about his life. I was born during the Second World War and Bill spent much of it only 6 miles away from my home at Honiley Aerodrome. His father Bertram lived only two miles away from where my wife and I have lived for the past 38 years. I never met his father as he had died two years before we moved into the area. It's a small world and is little wonder I felt an affinity.

I will finish with a final bit of irreverence. Bill in his latter years could fall asleep on a clothes line. He would often come and sit on the front row of your demo,

and it wouldn't be long before he was fast asleep, I would let this go a while but making the audience aware of what had happened. Once engaged I would loudly address Bill with "isn't that right Bill" or "what do you think Bill", suitably startled, he would come round, to the great amusement of all. All great fun! You only do things like that to those you have the utmost respect for. **Ray Key**

Bill was from the 'old school', three generations of skill, tradition and work ethic instilled within his person, thank goodness that he has written and sketched extensively about his very specialised craft, something for posterity to wonder at. Bill had been turning for over 65 years, he married in 1941 but earning only £3.50p a week in a shaving brush factory he could not afford a honeymoon, and in the same year he was called up and joined the RAF as an engine fitter until the war's end.

Within a year of his service demob in 1946 Bill had started a brand new turning shop but it would be a couple of years before he could rely on regular work, and there was always his father Bertram to give advice and guidance.

Turning Ivory was always Bill's speciality with chess pieces and lidded boxes being a main-stay of his work. Over the last few decades Bill entertained fellow turners at exhibitions and club demos with his dry humour and superb turning skills. Who can fail to have been impressed by his magical thread chasing or signature flower finial?

Bill's stories were a joy, his knowledge immense, he had wisdom born of experience and his chuckle was infectious. **Stuart King**

My first contact with Bill was through his articles, which I enjoyed reading, but my unfamiliarity with the tools and techniques made the work distant. Seeing him demonstrate for the first time opened my mind. I was probably in danger of thinking I knew everything, but watching Bill showed me just how little I knew, as he adeptly produced small masterpieces at remarkable speed. It took me years to master thread chasing, but what a useful addition it is to one's skills, how it enhances the work.

As time went on I got to know Bill and to count him as a friend and was honoured to demonstrate alongside him and to visit his workshop - and I thought mine was untidy!

What Bill gave us (in his writings and demonstrations) is an insight into a world that has largely gone and which would have been largely forgotten without him, a world between plain and ornamental woodturning, where highly skilled but un-lauded and unassuming craftsmen quietly plied their trade. Bill was largely responsible for reintroducing the point tool and the

arm rest to the mainstream of turning and his writings and drawings have preserved many techniques.

My favourite memories of Bill?— watching him demonstrate, listening to his stories whilst driving him to shows, laughing over a glass of red wine with him and Bert Marsh after a day at the Axminster show. I well remember and shared Bill's bewilderment when a member of the audience (Bill was making a complex multi-parted ivory chess piece) – asked why Bill didn't make it all out of one piece - talk about missing the point! **Guy Ravine**

I first heard of Bill when I received a letter from Bernard Cooper, then editor of 'Woodworking Crafts', for which I had started my writing 'career' way back in 19 hundred and frozen to death.

Bernard had enclosed a letter from 'Bill Jones, The Complete Turner' which referred to one of my earlier articles where I had encountered, and resolved, a problem drilling on the lathe. Bill's letter was carefully hand written and said that I should have used 'The Bill Jones Arm Rest'. I was intrigued and also a little sceptical, not knowing who on earth Bill Jones was, but as usual I replied and Bill responded with great detail and some sketches. This led to regular correspondence between us and a year or so later, to my suggesting to Bernard that there could well be an article or two in Bill. The rest, as they say, is history!

I eventually changed magazines and when Bill's articles were dropped by the first publishers I told Nick Hunton, editor of my new magazine, 'The Woodturner' that Bill still had a following and it would be worth contacting him. This started Bill's second phase of well-deserved fame.

I watched Bill at one of the early AWGB Seminars, where he showed the final shaping and finishing of one of his chess piece Knights. I asked him if I could buy it from him and he said "No, I'll give it to you because you landed me in all this mess in the first place", and I've still got it, Bill. **Reg Sherwin**

Woodturning for the Youngsters

David Smith

Woodturning, like most arts, has evolved from individuals. Firstly, learning from others who have mastered their craft, and secondly, practicing for many hours those methods and techniques gained. With my own particular club, and I suspect like many other clubs around the country, the overall membership mainly consists of members who are in their senior years with a wealth of knowledge and experience in woodturning.

If we are to continue the art of woodturning in the future, I believe that it is imperative we pass on that

wealth of knowledge and experience which those senior members have, to the younger generation. There are many ways of doing this, for example, by encouraging youngsters to read books, watch videos, attend demonstrations and visit craft fairs. But we as woodturners must not sit back and expect the youngsters to come to us; we must reach out to them!

Our club, the Suffolk & Mid Coastal Woodturners (SMCWT) have done just that by attending a local school just prior to the summer holidays and I would like to share with you the pleasure and experience that we gained from this visit. It took place over three days during their activities week. There were certain hurdles and obstacles to overcome with intense planning of facilities, equipment and materials, then there was the question of insurance, risk assessments for all parties involved, CRB checks for our members and all the Health and Safety issues surrounding such an event. With the advice and support of club members, school staff and the AWGB these hurdles and obstacles were quickly overcome.



On arrival on the first day, we had six experienced and competent members attending, quickly setting up the workshop awaiting our students. We did not have to wait long before twelve eager youngsters burst through the door all wanting to start immediately. Before we could proceed we conducted an introductory talk explaining who we were and the basic skills required to start woodturning and, of course the most important point, an in-depth talk on Health and Safety. We could not emphasise strongly enough the safety issues whilst working with lathes and other machinery and the importance of listening to our advice and instructions.

After the formal procedures were over, we allocated three youngsters to one member, with only two students around the lathe at any given time, the third was doing pyrography. The two remaining club members acted as back up support. The programme for the first day was for all three youngsters to become competent with the lathes and complete the basic turning skills, learning how to make beads,

coves, tapers, 'V' cuts and a captive ring. After the first youngsters had successfully completed their objectives, we rotated them, so that by the end of the day all three had completed their tasks successfully. There was a bonus for our members too, a free school dinner!



On the second day all the students were given a choice of two small projects to make over the two remaining days, pens, key rings, honey dipper, bowls etc. The next two days proved very hectic and after the daily safety talk the shavings started to fly with the youngsters becoming keener as the projects started to take shape. One mistake we did make was to bring a gallery of work to show the students! After seeing those items, and with their confidence growing, they wanted to move the goalposts with the projects and make larger items, such as goblets, fruit, platters, with one lad wanting to make a complete dinner set!

At the end of the event we did, with the help of our members, manage to meet and exceed the aims of the visit. On reflection, the school staff and our members all firmly believe that the visit was a total success, for the youngsters, who managed to take two or more projects home for mum, with two of them wanting to progress further with the art of woodturning.

Judging by the amount of pleasure and satisfaction that our members gained from those three days, it is something that members of other clubs all around the country should seriously consider doing. After all, it is those youngsters who are hopefully going to be the future of woodturning, they need encouraging.

Membership Renewal

The time has arrived once again to pay your annual subs as members of the Association. **A renewal form is to be found with this edition of Revolutions.**

Your early attention to payment would be much appreciated by our Membership Secretary

Word Search

Eric Pearce

S	T	A	N	L	E	Y	K	N	I	F	E
S	C	H	I	S	E	L	Z	W	Y	I	S
P	A	R	T	I	N	G	T	O	O	L	W
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L	L	I	R	D	R	A	L	L	I	P	W

Answers on page 31

My First Seminar

John Aitken

It's Monday 15th August 2011, I have a cup of strong coffee on the table beside me and have just woken up after nodding off in the arm chair. It is now 6pm.

I didn't realise how tired I was until I got home and unpacked, the reason for this is I have just returned from the AWGB's 13th International Woodturning Seminar in Loughborough. I've put the computer on to check my e-mails but decided to write about the seminar, my first, before it all becomes a blur.

I was going to attend this one anyway but as you know I was co-opted onto the committee after applying for a place, so I attended as a fully-fledged committee member. That really should read "committed member" as what I saw during the course of the weekend demonstrated to me how dedicated your committee members are to the AWGB and woodturning as a whole.

I arrived Thursday morning promptly at the agreed time to find the others already hard at work laying out the trade stand areas and putting up tables in the gallery. With cars and vans to unload and the polythene to be laid in the demonstration rooms I was soon busy working with the rest of the team and didn't notice the time slipping away so quickly.

Friday morning arrived and I was dropped off by my wife Jenny, who then departed for the day smiling and clutching the credit cards. The lathes arrived

and were placed in the rooms along with all the ancillary equipment, and the demonstrators and delegates started rolling in for registration. Time after lunch for a briefing on the audio/visual aids set up in each room and we were ready to go.

After the welcome address and for me an even more welcome cup of coffee, the first of the presentations got under way. Who has not failed to be impressed with the delicate latticework of Hans Weissflog over the years? I had a front row seat and apart from altering the camera every now and then, an uninterrupted view of Hans demonstrating his tools and techniques.

The dining room during the evening meal was a cacophony of noise, people talking and laughing, handshakes and back slapping, re-acquainting themselves with old friends. We had coffee in the main hall and the instant gallery was opened by Ray Key and an hour later the internet auction started.

I went and held the doors open for those that wanted to attend and was very nearly trampled underfoot by stampeding woodturners all clutching their welcome packs and auction catalogues. Nicholas Somers conducted the proceedings with some of the most civilised brow beating I have ever seen, but it had the desired effect. I think in future years I will set up a stall selling shirts!

We finally joined the delegates for a well-earned drink in the bar, I'm sure I saw grown men crying into their Guinness at the thought of telling their wives they have just spent this month's mortgage on a small round piece of wood that will look nice on the mantelpiece. I can hear it now "I think it's a pot, dear"!

Saturday for me started very well, I had initially booked for the seminar because I wanted to find out more about Marilyn Campbell's half-moon vessels, I was going to be her technical assistant (read: camera operator). The morning went downhill from then on, not Marilyn's fault I hasten to say, but halfway through her demo the computer system stopped working. Brian Partridge to the rescue, luckily he didn't make me look too stupid by just walking in and pressing one button and then walking out again. Professional to the end, Marilyn didn't bat an eyelid and completed her demo without further mishap. I'm still on nodding terms with her.

After tea break I was glad to be the gopher for John Wessels, I have just completed my first vessel with a pewter addition and it would be nice to see if I have done it correctly. Surely nothing could go wrong this time. It did. The console in John's room appeared different to that in the others. Again I wasn't too embarrassed when I managed to catch Brian in the corridor and he walked in and pushed one button and got it all working again. Apparently the buttons

are all the same, but they are not necessarily in the same order. I'm a Taurean, I hate change, if the buttons are not in the same order I struggle, however, John's piece was completed without any further problems probably due to Brian hanging on a bit longer just to make sure. He was pretending to video John's presentation but I know he was just checking that the moron on the camera didn't foul up again.

I was so thankful to be wearing an orange shirt when lunchtime came around. Running here and there and doing various errands coupled with the yomp to the canteen I was in no condition to queue up for my meal. I am glad to say there were no dissenters to this arrangement but I could have made a fortune renting out my shirt. Like all Englishmen I am happy to politely queue patiently for meals like the rest of you did, but our duties and timings were so tight that I needed to get back and get ready to make another c**k up at Nick Arnall's session in the afternoon. I explained to Nick my failings of the morning and he graciously taped a piece of white paper to his bench and told me to focus the camera on that and I couldn't go wrong. This I did and he was right, it restored my confidence and made his demonstration on surface decoration and colouring all the more enjoyable. Thanks Nick.



A delegate digs deep as John eyes up more prey on the raffle ticket safari

The rest of the afternoon was taken up with raffle ticket sales, I lost count of the number of promises I made to the effect that these were the winning tickets, I'd just like to point out that my address in the seminar program is wrong and when I told you I would give refunds on losing tickets I was lying.

That evening we attended the banquet which made selling raffle tickets easier, with the doors locked there

was nowhere for them to hide. The presentations and auction got underway, again conducted by the most affable Nicholas Somers who I am sure took advantage of the copious amounts of wine consumed by those attending.

Sunday morning arrived and I made my way to Les Thorne's presentation. I always enjoy Les' demonstrations, a consummate professional, he has the ability to make his audience relax and enjoy what he is showing them and apart from pointing the camera in the wrong direction a couple of times I did nothing wrong; at least Les is still talking to me!

My final victim of the weekend was Michael Mocho and I attended his demonstration on making connections and ball and socket joints. I found this to be very informative and his humour was right on the button. Apart from a few focusing issues I think I handled it very well.

Following lunch there was a chance to wander around the area set aside for traders. I soon spent my allotted amount, a bit of wood and some clocks. I hadn't booked into any demos in the afternoon; I decided to give the presenters a stress free period before the drive home so I made myself busy with table folding and stacking.

The seminar was brought to a close by Reg Hawthorn extolling the professionalism of the presenters and the committee, graciously there was no mention of the mistakes I had made but I still had to survive the raffle.

The smiles and handshakes showed that woodturners do not hold grudges for very long and all too soon we were waving off our new and old friends who seemed relieved to have escaped without having to buy more raffle tickets, I hold no grudges either and took the threats of violence against my person in good part. I'm sure they didn't mean it and will find out at the next seminar!

On Sunday evening we had a very relaxed, enjoyable evening with the presenters and committee members. Monday saw a frenetic burst of energy as we all tried to pack our cars for the journey home (well it fitted in alright on the way here). I took my meagre purchases out to load and Jenny raised an eyebrow and said "More wood?" I couldn't deny it with a piece of Pau Amarillo in each hand, "More clocks?" "Yes dear" I replied and sheepishly changed the subject to ask after her weekend, "Oh it was alright" she replied with a smile that showed that aptitude with a credit card is alive and kicking in the Aitken household. Does Jesse, my border collie, really need a new bed?

Finally we departed, I am sure I missed some people to say goodbye to but never mind, I'll see them all again in two years' time! I've had an idea for the raffle ticket sales, if you all hand your wallets in at reception!

600 Scouts Enjoy Woodturning

John Leach



The woodturners who remained standing (or sitting) at the end of Gilwell 24

The AWGB has been actively encouraging young people to become interested in, and proficient at, woodturning by organising the Youth Training Courses, which it has been running for a number of years. Last year, the AWGB agreed with the Scout Association that woodturning could be used as one of the options for the Craft Activity Badge and the creative section of the Chief Scout Awards.

In 2007, The East Herts Woodturners, a Branch of the AWGB, demonstrated woodturning at the World Scout Jamboree, which was attended by 40,000 Scouts and leaders. Following the change to the AWGB club insurance policy, which enabled hands-on sessions to be held as part of a club sponsored event, in 2010 the East Herts Woodturners held hands-on woodturning taster sessions for Scouts attending Gilwell 24. At this event 120 scouts and leaders had taster sessions in which they made small turned items, such as a spittle, honey dipper, bag handle or toadstool, under the supervision of an experienced turner.

This summer, on behalf of the AWGB, the East Herts Woodturners, in collaboration with the Cambridge Woodturners, organised two events for Scouts. In July, they returned to Gilwell Park for the 2011 Gilwell 24 event and, in August, the clubs attended the Cambridgeshire Scout Jamboree (CamJam) at Huntingdon.

Gilwell 24 is a one day, action packed, activity event.

For this event, the clubs had an 80' x 40' marquee which was divided into a screened area for hands-on woodturning taster sessions and an open section. In the open area there were demonstrations of woodturning on three lathes and a display of high quality turned items including Fabergé type eggs, sculptural turnings, a rocking chair, bowls and goblets. In the screened, training area, the Scouts



and their leaders were given a safety briefing and an introduction to woodturning, photo 1, before being allocated to one of the 15 lathes to make a small turned item under the supervision of an experienced turner, photo 2, which they proudly discussed with their mates, photo 3. At the event the East Herts and Cambridge clubs were supported by the Herts and Beds club, Barry Surplice from Henry Taylor Tools, Mike

Williams and, from the AWGB, Reg Hawthorn, Mike Collas and Andy Coates. After a very exhausting ten hours, 194 Scouts and their leaders had experienced woodturning, generally for the first time.



Three weeks after Gilwell 24, the second event was set up at CamJam which was held at Huntingdon Racecourse. This was a week-long event attended by over 3,000 Scouts, leaders and staff. Woodturning taster sessions were held over five days as part of the Craft Zone. Over the week, the Scouts were allocated two half day sessions in the Craft Zone



which also included, leather work, pyrography, rope-making, glasswork, doughnut cooking, face painting and hands-on science.

Seven lathes were set up, again in a screened area to avoid distractions for the pupils, and the usual safety briefing was given before the hands-on sessions, which lasted about half an hour, under the supervision of an experienced turner, photo 4. After the first session, no publicity was necessary to encourage Scouts to try woodturning. The Scouts who had attended the Monday morning session were so proud of the wooden item they had made, that they were showing all their mates, and queues formed at the woodturning marquee. Some even queued for two hours to have a go. For Boris, from



the Cambridge Science marquee, the long wait in the queue took its toll, photo 5. To control the queues, tickets were issued, so that the Scouts could enjoy the rest of the Craft Zone activities but maintain their position in the woodturning queue. Despite the seven lathes in operation for taster sessions, many Scouts, who wanted to have a go, had to be disappointed. The popularity of the woodturning among the Scouts and the feedback they gave to their leaders led to a request from the leaders to have a go themselves. An evening session was held for the leaders and staff. As they emerged from the training area with their turned item, the looks on the





leaders' faces were as proud as the looks on the Scouts faces. Over the five days, 430 Scouts and leaders had a taster session.

In addition to the screened taster session area, there was an open area, with a display of turned items, photo 7, and three lathes demonstrating woodturning. To cover the expenses, souvenir items were available for sale. These were small items such as woggles and badges with CamJam logos, photo 6, pens, fruit, spinning tops and bowls. After the event, the small profit was given to CamJam.

In addition to their own club members, the East Herts and Cambridge clubs were supported at CamJam by Herts and Beds and Bury St Edmunds members as well as Tony Walton and Peter Nicholls. Our dedicated AWGB Secretary, Mike Collas worked tirelessly all week.

These events could not have been so successful without the support of many individuals and companies. East Herts Woodturners, Cambridge Woodturners and the AWGB thank all the turners who gave their time. They also acknowledge the invaluable material support provided by Henry Taylor Tools, Axminster Power Tools, Frank Howard Tools, Charnwood, JET, Toolpost, Chestnut Products, Multistage, Lovell Workwear, Warco, Staples, Birchanger Wood Trust, NT Danbury Wood and SACT. The popularity of these events has led to invitations to attend several other events next year, around the country. East Herts and Cambridge Woodturners with the support of other local clubs are planning to return to Gilwell 24 (at Chingford, on the edge of Epping Forest, 7th July 2012), and to attend the Essex International Jamboree (near Chelmsford, 6 days, 19th to 25th August 2012). The number of hands-on taster sessions, which can be provided, depends mainly on the availability of experienced turners who are willing to give their time. These are very rewarding events and all the turners who have attended this year's events will agree that they had a very enjoyable time and will be doing it again. However, we still need more support. We are at the

planning stage for the 2012 events, so need to assess the likely resource availability.

If you are interested in helping with these events, please contact John Leach as soon as possible (e-mail woodturningsurf@aol.com or phone 01279 657901). We are looking for experienced turners (for supervising a lathe at the taster sessions) AND enthusiastic turners who would be willing to help at the events but not necessarily demonstrate or supervise the taster sessions. If you do not live in the Essex/Hertfordshire/Cambridgeshire area but would like to be involved in similar events in other parts of the country, when these arise, please contact Mike Collas (contact details in this edition of *Revolutions*).

Visit to the Central Indiana Woodturners USA

Phil Stephens

Just like the UK, the USA has a national body of woodturners called the Association of American Woodturners (www.woodturner.org). This year the AAW are celebrating their 25th year. Just like the AWGB, the AAW have a number of woodturning clubs or chapters associated with the organisation. In a similar manner to the AWGB, the AAW provides a supporting role through educational opportunities and grants to both individuals and chapters to develop and foster woodturning in the USA. I took the opportunity whilst visiting relatives in the USA to



The Central Indiana Woodturners

visit one of the oldest chapters of the AAW called the Central Indiana Woodturning, www.cicaaw.org

The chapter was formed in 1987 soon after the AAW was created and meetings are held every month and based at the Zionsville Boys and Girls Club, Zionsville, Indiana, which is used for most of the demonstrations and hands-on days. However, the chapter also has exclusive access to a company site called Skiles Electric in Indianapolis. I caught up with the members on their two day workshop with professional woodturner Mike Kehs www.michaelkehswoodworks.com.

The first day of the two day meeting covered Mike's demonstration of his work and members were invited to try their hand at producing the carved work in Mike's style. On the second day the members had planned their Annual Picnic and review of the work they had done the previous day. I was invited along to join them for the picnic and to share our experiences.

Skiles Electric looks like any conventional industrial unit, on any estate in any ordinary town, but as we walked through the door the sheer number of tools and machines made my modest workshop look rather small and insignificant! My family and I had a very warm welcome and we were introduced to Dick Gerard, the current president.



Dick Gerard

Dick is one of the founder members of the AAW and the Central Indiana Woodturners. Dick explained that up to 1985 there was no national organization of woodturners in the USA. Out of a three-day symposium for woodturning in Tennessee, called "Vision and Concept", Dick formally suggested that an association should be formed. A meeting took place among a group of the symposium participants and it was agreed that a formal charter should be drawn up and a board of directors was formed. Dick later served as the AAW's treasurer and for his

extraordinary contribution was awarded an Honorary Lifetime Membership of the association, along with professional woodturners and founder members of the AAW, like David Ellsworth and Dale Nish.

The Skiles Electric site is a woodturner's Aladdin's cave with every considerable hand and power tool you could think of for woodturning. Most of the kit was JET produced, including bandsaws, sanders (both drum and belt), planer/thicknesser, table saws and three full sized lathes. All free standing and with air extraction.



The massive General lathe

One of the lathes taking up the majority of one wall was from the Canadian company, General. It is a variable speed (forward and reverse) lathe with a standard 20" beam. However, the lathe has an additional 60" extension, which means that you can turn a spindle without joints up to a length of 6' between centres. The wall behind the lathe is also fitted out with all the kit needed to support the spindle including a 24" tool rest.

The club has all the things you would expect to find at any club, including name badge for the members that you collect and return at the end of the meeting, and an extensive book and DVD library on display. They also invite professional woodturners for demonstrations and have hands-on days every other month which allow the 106 members to practise their skills. There is always someone in the group who owns or worked with that elusive thing-a-me-bob that fits a wotsit that you haven't got but you could do with borrowing just to finish off the woodturning project you're working on!

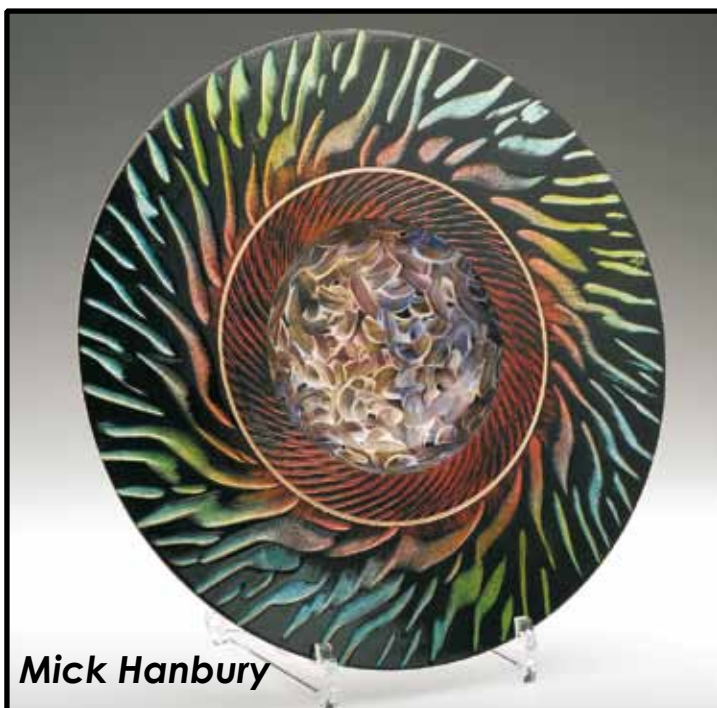
Before the meeting breaks up the members are encouraged to share their experiences of woodturning to the rest of the members at that meeting. On this occasion the vice president, Tim Kennedy, shared his experience of the Mike Kehs workshop he attended the previous day. He had had a go at pyrography with his daughter.

We had a great time visiting with our new woodturning friends and thank them for allowing us to join them, and be part of their chapter for one afternoon.

AWGB 13th International Seminar

Some of the amazing work selected from the Instant Gallery for this year's touring exhibition. Catch it at the next show you go to.

Photographs courtesy of Jonathon Cuff

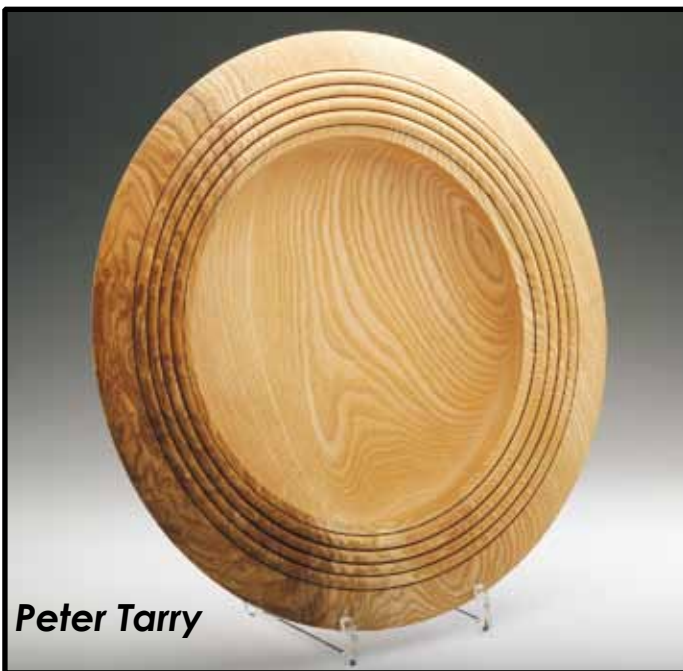




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The Association of Woodturners of Great Britain

Notice is hereby given that the

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

will be held at

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

On Sunday March 25th 2012, commencing at 2.00pm.

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

The posts of Chairman, Vice Chairman, Treasurer and Secretary, together with the Committee member required to resign by rotation, and the Regional Representatives for the East and West regions, also required to resign by rotation, will need to be filled. Whilst the Treasurer is standing down, it is understood that all other Officers, Committee member and Regional Representatives for the East and West are willing to accept re-nomination.

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

All nominations for the Committee posts and any Proposals, again proposed and seconded as per the constitution, for discussion at the AGM must be received by the Honorary Secretary **no later than the 20th January 2012.**

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

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

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

The AGM Agenda and directions to the venue location will be circulated in the edition of Revolutions published in March 2012.

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

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

Mike Collas
Honorary Secretary.

An Active Northern Region

Dave Grainger

This has been an interesting year for the AWGB, a growing number of woodturning clubs have joined our ranks, having taken advantage of the associated status which was established just six years ago. The Northern region, once the least populated of the Associations regions, now has fourteen associated clubs, most of which are in Scotland, and seven affiliated branches. We are also aware that there are eleven individual members who do not belong to either form of AWGB club.

Whilst in Scotland recently I took the opportunity to visit the club in Broxburn near Edinburgh. I was made very welcome and was able to join in with the activities that were taking place. The club meets in a local community centre and I was impressed with the range of machine tools, suitable for every kind of woodworking activity, installed on the premises. What struck me most forcibly was the meticulous attention that had been given to dust extraction as can be seen in the photographs below.



During September the AWGB were, once again, invited to display the travelling exhibition to promote the Association and its work at G&S Specialist Timber's open day at the Alpaca centre near

Penrith. The travelling exhibition has been curated from the pieces selected from the Instant Gallery held during the seminar in August. The event was well attended and the display attracted some very encouraging comments from the visiting public. The main attraction to the Alpaca event was the visiting demonstrator Roly Munro from New Zealand, who seemed to feel at home only whilst he was standing on a thick bed of shavings.

During October the Scottish Woodworking show took place for the second year in Ingliston (near Edinburgh Airport). Most of the well-known manufacturers and tool suppliers were there to display and sell their wares and there was a wide range of woodworking activities taking place.



The photograph of the Association's stand was taken before the public came in, I do promise you it was a lot busier than this would have you think

A Woodturning theatre had been set up and it was good to be able to watch a continuous demonstration of bowl making and design by our president Ray Key. Next to Ray's theatre was the AWGB stand, where the selected items from the gallery were once again displayed.

During the event in Edinburgh, eight new members signed up and two start up packs were given to enquirers who hoped to form clubs in their region. I am convinced that it is important that our presence at events such as these should continue, and that the AWGB should be seen as an active organisation.

Thanks again are due to John Ruckbie, Roger Cutler and Brian Conchie for their help during the Scottish event. John is also responsible for the photographs.

Why do banks charge a fee on "insufficient funds" when they know there is not enough money?

Why does someone believe you when you say there are four billion stars, but check when you say the paint is wet?

Turn East 2012

The 11th East of England Woodturning Seminar

Saturday 18th August 2012
At Fakenham High School, Fields Lane, Fakenham. Norfolk
9.20 till 16.45

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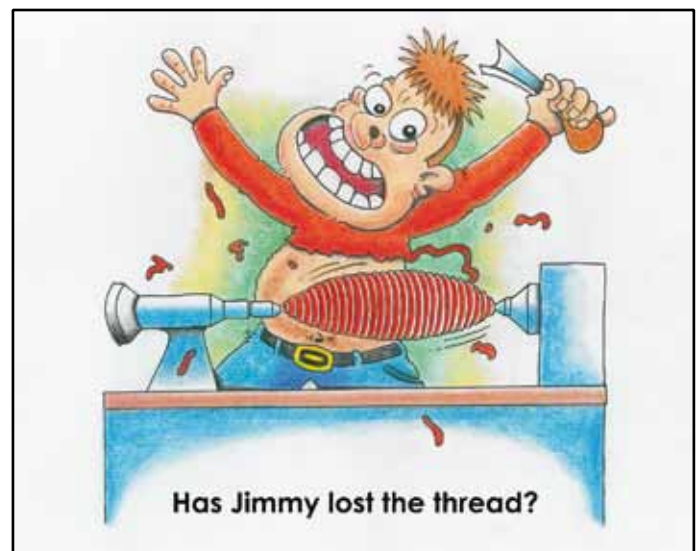
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Conception and design

Here is an idea for a ladies makeup mirror, a little something that may earn you extra brownie points at this season of the year.

In designing any item which has, as one of its primary components something over which you have little or no control, it is always important to ensure that all the other components are made to the same proportions. This could easily be the case here; the mirror would be dwarfed by too large a mounting, or vice versa. I have found that a top of 275mm diameter with a thickness of 30mm works best with the 150mm diameter bevel edge mirror that is used in this instance. The foot needs to be 45mm deep and 175mm diameter and the stem should then be of a length necessary to place the bottom edge of the top 180mm from the standing surface.

Preparation

The first thing to do is to prepare the pieces of timber. You will need a piece 275mm diameter. x 50mm for the mirror frame, another 175mm diameter x 50mm for the foot and a piece 75mm square x 280mm for the stem. You will also need a small piece 30mm square x 50mm for mounting the swivel bracket to the back of the top. The wood that I have used in this instance is English Ash. All the component parts can be seen in photo 1.

The mirror frame

The first part to be made is the frame which holds the mirror, begin by drilling a central hole no more than 15mm deep in order to mount the wood on a screw chuck. Once the disc is securely mounted, true and clean it up, and then cut a fairly shallow dovetail recess, with a diameter of approximately 65mm, to take the expanding jaws of a chuck, see photo 2. I personally use the Axminster type C dovetail jaws, but size here is not crucial, the only criterion being that the wood should be held securely, this recess will eventually be removed.



Having done this, remove the disc from the screw chuck and remount it in the chuck, doing this ensures that the screw hole, if not completely removed, will be hidden behind the mirror. A recess 152mm diameter x 5mm deep is then cut into the front of the face, this will house the mirror, it is important to get a good clean flat surface in this area in order to be able to fix the mirror securely. Form a bead 8mm wide around the edge of the depression, photo 3. Leave a small shoulder on the outer edge of the bead, and then from this point form a slightly concave curve to a position on the outside of the disc some 15mm further into the overall thickness. This serves two purposes, one is that it reduces the apparent thickness and weight of the top, and it also serves to lift the mirror and give it just the right amount of prominence, photo 4. Finally form a dovetail recess in the centre in order that the top can be reversed later and the other side finished, photo 5.

Once you are satisfied with the look of this side of the face it can be sanded and finished in whatever manner is your preference, personally I like to finish with two coats of melamine, rubbed down between coats with 0000 steel wool, and then polished vigorously with a good quality paste wax. I do not, however, polish the area where the mirror will be placed as the roughness tends to give a better key for securing the mirror in

position; just polish a band 5mm in from the bead.

Remove the workpiece from the dovetail chuck and reverse it in order that the back can be cleaned up. Remove sufficient material to eliminate the dovetail chuck recess, and then cut away the sharp corner to give a discus-like profile, photo 6. I prefer to leave this side completely free of any embellishments, but a small bead around the outer perimeter would probably do no harm, however, the central area should be left free for the fitting of the swivel bracket which has to be fitted off centre. Sand and finish as before.



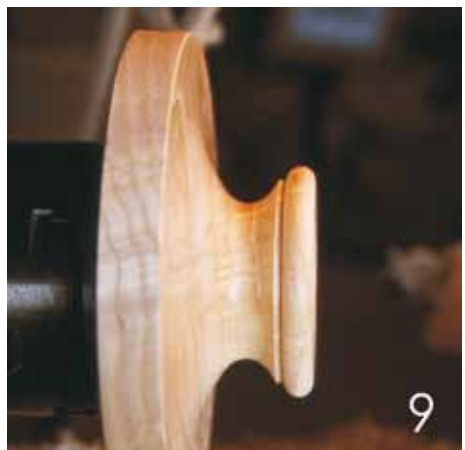
The foot

Now we move onto the foot, once again start off by mounting the disc on a screw chuck. Clean up the face of the disc and cut a dovetail recess so that the disc can now be reversed and mounted in a chuck. This method ensures that the hole for the screw chuck will be



lost in the subsequent procedures. Clean up the edge and the face of the disc and mark off a 40mm diameter circle in the centre of the face and make a recess approximately 10mm deep, photo 7. This will take the spigot on the end of the stem. In the centre of the recess it is useful to form another small recess 10mm x 8mm to give an escape route for surplus glue to run to when gluing the stem in. Scribe another circle 80mm in diameter and form an 8mm bead around this point with a shoulder on the inner side, photo 8. Between this point and another 10mm from the final base line, form what amounts to a large cove, one side of which has been reduced in size, try to make sure that all the lines flow nicely and do not leave any straight sections, photo 9. Once again sand and finish in your preferred way.

Remove and reverse the piece and secure in 4-jaw chuck or a jam chuck by making use of the recess, photo 10, and clean up the bottom side, removing all trace of the dovetail recess. Ensure that the surface is slightly concave in order that it will sit squarely and will not wobble, a small lip on the outer edge helps to give the stand a little added lift, photo 11.

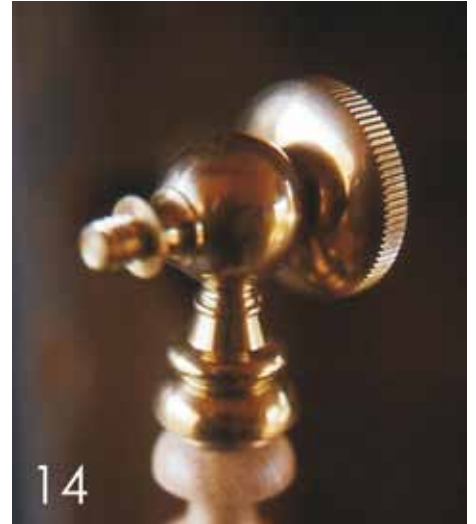


The stem

Although the making of the stem is a fairly basic and simple process this is probably the part that is most likely to cause problems. Because the end which has to be screwed into the swivel bracket is only 8mm in diameter, it is very easy to crack the wood at this point if too much pressure is applied between centres. In an effort to obviate this, I prefer to use an adjustable ring drive centre. Because the point of the ring centre can be retracted to

a position where it is only just protruding into the wood, this means that the small diameter can be left nestling snugly within the ring, and there is then a lot less of a tendency for the point to break through and throw everything off centre. A small 'Stebcentre' would doubtless work just as well.

Place the piece of wood between centres and rough down to a 75mm cylinder, and then taper it down to approximately 20mm diameter at the headstock end. Clean up the end grain at the tailstock end to give a slightly concave face. I do this with a skew chisel, position it with the long point downwards and with the face closest to the work a fraction over 90 degrees to the horizontal axis of the stem, then take off a thin shaving by pushing in towards the middle at, or slightly below, the centre line, repeat as necessary. Now form a spigot 40mm in diameter by 9mm deep, this will form the other half of the joint with the foot. Ensure that it is a good tight fit; the shoulder needs to be tapered in slightly so that it sits perfectly on the foot without gapping, and this can be done by using the skew in the manner described above.



Continue by completing the basic shaping of the stem, photo 12. The design I use is invariably a variation of that shown in the diagram, but there are obviously endless permutations from the very plain to the highly ornate, it all depends on your particular likes and dislikes. The important thing is that it should

not look top heavy or too spindly, keep the proportions in balance with the rest of the mirror. As I have said before the trickiest part is the forming of the spigot that will go into the adjustable bracket. Reduce the diameter at the headstock end to 8mm with a length of 10mm and slightly dome the end. Release the retaining screw that secures the point and using the tailstock wind the stem into the cup of the ring centre, maintain just sufficient tension that the stem can be driven, keep all your final shaping cuts as light as possible, the sharper the tool here the better, remove the stem and ensure that the spigot will thread its way into the bracket, adjust the diameter as necessary. The completed stem can be seen in photo 13.

Mounting the swivel bracket

The swivel bracket that is used to give the mirror its degree of flexibility is shown clearly in photo 14. I used to buy these from Craft Supplies, but I have been unable to find them at their on-line store, but if anybody is sufficiently interested I still have six in stock. Put a couple of quid in the post to cover expenses and I will happily send one on. The address is in the bottom left hand corner of page three.

On one side of the small piece of wood that is to be used for the mounting, drill centrally a 5mm diameter hole about 10mm deep and 30mm in from one end, enlarge the first 2mm or 3mm to a diameter of 9.5mm. Place accurately between centres, with the hole closest to the head stock, and turn down to a 25mm cylinder, clean off the face at the tailstock end and form a spigot 5mm long by 15mm diameter, photo 15. Reverse the piece between centres and taper slightly and turn to a hemisphere at the opposite end. In order to clean this end completely, and to remove the tail centre mark, the spigot can be used to hold the work in the contraction jaws of a 4-jaw chuck or in a jam chuck, photo 16. Sand and polish and then screw the smaller threaded end of the swivel stem into the hole, the shoulder of the stem will fit snugly into the larger countersunk hole and gives a tidier appearance.

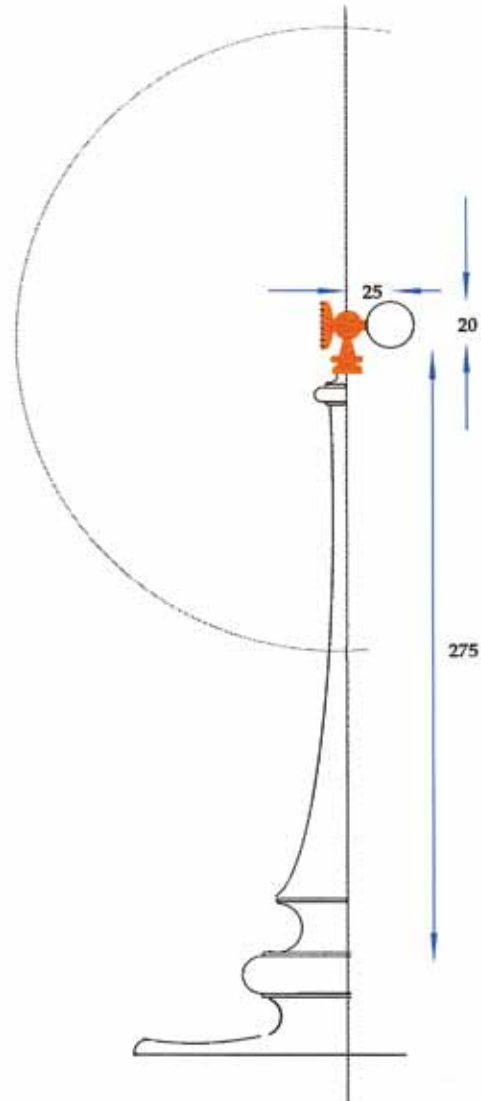
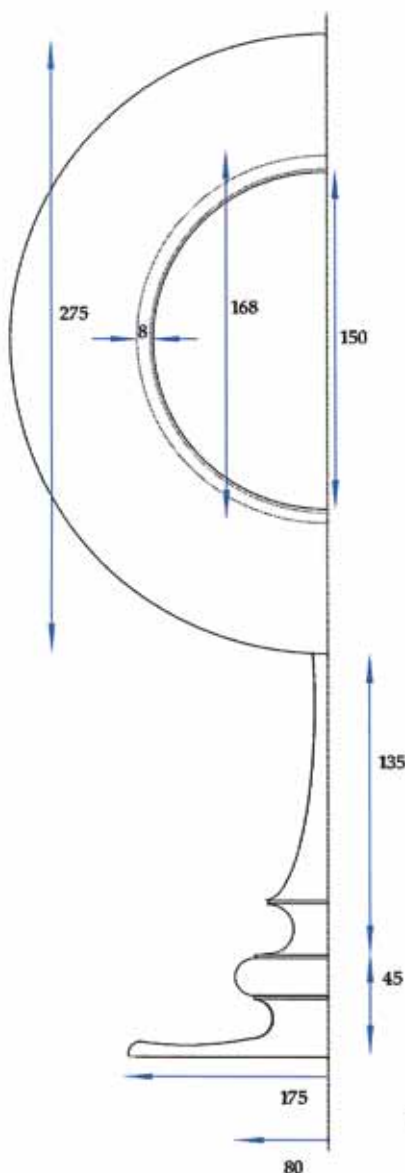
Returning to the mirror frame, we need to drill a 15mm diameter hole 6mm deep on the back of it, (remember to provide protection to the finished surfaces whilst doing this), in order that the stem should appear to be

central when the whole mirror is finally assembled, it is necessary for this hole to be displaced horizontally by 25mm, see photo 17, it does not matter in which direction as all the components can be reversed as necessary to suit right or left handed users.

Final assembly

Disassemble the swivel bracket and screw the appropriate parts to their respective positions, you may like to add a little superglue at this point to give a little extra security. Glue the mounting block into position on the back of the top ensuring that you have the bracket stem towards the middle of the mirror, and horizontal, photo 18. Now glue the stem to the foot, I find that the lathe makes a useful sash cramp for this purpose, photo 19, do not attempt to assemble the mirror completely until you are sure that all glue joints are secure.

Before finally assembling it is best to fix the mirror itself into position, I do this by making use of four 1" squares of doubled sided adhesive carpet tape, this has the advantage of being relatively thin but holds extremely tenaciously, also, should the mirror itself be broken at any time it is comparatively easy to remove and replace it.



All measurements are in millimetres

An Audience with 'King' George

Doug Alderton

'King' George, alias George King, woodturner of the ancient Kingdom of Earthcott which is hidden somewhere in the backwoods of South Gloucestershire. George is well known for his contributions each month to the 'Bring and Tell' session on our club nights. I for one have been very impressed with the design and finish that he achieves on his turned items. Some might call him 'The Quiet Man' on first impressions and I thought it might be a good idea to try to get to know him a little better. The opportunity came when on the 'grape vine' I heard that George had a large quantity of Yew just waiting for any cash strapped club member to collect for free. Apparently his tree surgeon friend had dumped it on his drive and he needed to get rid of it quickly. While collecting some of the yew I asked George if we could have a day together sometime. To my delight he was quite keen on the idea so it was duly arranged for 10.00am on a Sunday morning. Peter Oram a well-known money extractor for club subs, and membership secretary, likes to take part in these adventures so with George's permission I roped him in to make a jolly threesome.



Wood pile and birdhouse

The day arrived and after negotiating a road closure I managed to find 'The Elms' the house that George built, well almost. Farmer's son George had moved into a modest country house near to the farm where he was born. He practically re-built the house, knocking out walls, adding extensions, conservatory, outhouses for workshops, sheds for chickens, and let's not forget the garden landscaping. That's when it all started to go wrong, the King was on car park duty and had just successfully directed Pete to his allotted space. Thinking I knew where I was going to be parked I manoeuvred over a part of George's prized lawn to wait for directions. I certainly got directions, 'Get off the lawn, I've just removed the curb blocks to stop my son's birthday party hot rods from ploughing it up'. A quiet man he wasn't. Little did he know that I nearly demolished one of his gate posts on entering, fortunately he hadn't finished building the dungeons

and he couldn't throw me to the lions as he didn't keep any so I think I got off lightly. That wasn't all, as we were entering George's home I pointed out to Pete the door bell, a real ship's bell. I couldn't resist ringing the bell, another misdemeanour, 'Now you have woken the kids'. Along the adjacent road people were scurrying, summoned to the local church by George's door bell. That's when I started to think that I was in the wrong place at the wrong time.

First on the agenda was a coffee and an excellent Eccles cake baked by George, it was too hot in the conservatory so we sat under the gazebo to enjoy the morning sun. We were joined by George Jr. who had been studying in his bedroom for exams. The garden was more like a theme park, complete with a bridged pond stocked with Koi carp surrounded by a flower patch, an aviary which housed fourteen nesting cockatiels and a large vegetable plot. In the conservatory is a cactus garden, thriving tomatoes plants, a grape vine and access to a full length view of the aviary which extends around two of the sides. George keeps the birds for pleasure and would only sell any spare young birds to people that he knew have aviaries with adequate room for flight. He can tell from the number or eggs that are laid that the birds are in a happy environment.



King George in his 'workshop'

I was just about to doze off when George announced that there was work to do, and off he went followed by agile Pete leaving me half asleep trying to get my head together. We travelled through the house, out

through the back door, past the robins' nest on top of the cupboard on the right and into the garden. No sign of the working maniacs and then a shout, 'I'm in the workshop'. The voice came from above and looking up, there was George waving a spindle gouge out of a small window of a tree house built into a white blossoming cherry tree. He has a sense of human our George so as not to be beaten I took the ladder away. The only escape was down the 'greasy' pole and they both obliged with dignity, though it was a pity that the family weren't able to see the spectacle. George Jr. had resumed his studies and the reigning Queen, Jane, had been dispatched to take Jack the younger Prince down to the 'Mill' to attend the AWGB youth training weekend.

Looking around there seemed to be wood and logs everywhere, at the back of the house, down the side of the house, in a disused hen pen, and on the drive, with little room for anything else. In the photograph you see the complete root ball of an English walnut tree and in the pile of logs behind is the remainder of the twenty foot high trunk. Note also one of George's large turned bird boxes attached to the wall of the building. This tree was bought as a standing tree, less top growth, from one of the local villagers. The tree had to be felled and manoeuvred over an eight foot high hedge and transported to George's premises about four miles away. George used a low-loader and crane from the farm to transport the timber. It took George a good part of a week to dig the root ball out of the ground and complete the transportation; this just shows how dedicated he is to woodturning. Not all of his logs are used for woodturning as he burns a lot on his wood burning stoves.



George's workshop

George took us to his well-appointed workshop and showed us his Vicmarc 175 lathe, installed in a small room at the rear of the main workshop. Note the wine rack, top middle, in the photograph, contents reserved for the Knights of Earthcott, certainly not for peasants such as Pete and me. We had a good discussion on tool grinds and bevel angles and as always we agreed to differ on the 'perfect'

grind. We thought that George was going to give us a demonstration of his expert woodturning skills but he had other plans, I think he wanted to see what he could learn from two bumbling would-be woodturners more used to keeping the home fires burning.



George's Christmas Cracker

The exercise for the day was to turn a Christmas cracker to George's design. As the cracker was in two halves and there was no chance that we could each complete a cracker in the five hours allotted we decided to share the project, half a cracker each. It all sounded simple enough, take a piece of ash, round it up, cut a piece off for the tube insert, bore out both ends, produce 45° chamfers in the base of the bores for a cracker banger, part into two pieces, make V grooves, fit banger retaining wedges and fit tube insert, simple really. However we were a little rusty on using the skew chisel in smoothing out the surface of the 280mm length of ash so we decided, to George's dismay, that a wavy surface would be an acceptable textured surface. Progress was made, each of us taking a share in the tasks, that is until we parted off the cracker into two halves and then world war three was about to start. Fortunately it was time for a break and George suggested having a bit of lunch. Quick as a flash we both agreed and smiles were on our faces again. If it's a choice between comfort eating or nerve racking woodturning in front of a superior being, no contest really, the food won hands down. He's a fair old cook our George, steaming hot goulash and long grain white rice was the meal of the day with fresh bread rolls and a good pot of coffee. As we proceeded to the dining room wherever you looked in every room, nook, shelf or showcase George's turned work was on display. He had only been turning eighteen months or so at the time and I was amazed at the quantity and variety of items he had already produced.

Lunch over and it was back to work. Where were we? We had the cracker in two halves, I am not sure who made the first mistake but neither of us would own up, the recess for the insert tube was cut over size such that the insert wobbled about like a jelly on a stick. Not a problem, use plenty of gap filling glue but remember to build up dam walls at both ends, necessary to prevent the glue from running out. Our problem solving expertise is second-to-none in the field of woodturning. The next mistake was that one of the V grooves was cut at a slightly reduced angle more like 30° instead of the 45° required but it was cut to the correct width for the groove. This meant

that the groove depth was greatly increased leaving the cracker wall thickness at that point a little weak. In fact if this project were ever finished and you tried to pull the cracker it would have been a dud as it would have parted at the V cut leaving the rest of the cracker intact. I said to Pete, 'let's keep going we are doing fine, it can only get better'. How wrong I was, with the two halves near to completion it was time to mate the pieces together. Now at this point master turner George, bless his soul, emphasized that the attached tube insert in one half must be a good tight sliding fit in its recess in the other half otherwise the cracker would not hold together. I don't know how it happened, but, as if by magic a spindle gouge appeared in my hand with Pete's hands firmly in his pockets, I get caught every time. Well you will have guessed what happened next, we have all done it sometime or other, just taken another shaving off and it was a shaving too far. Funnily that's exactly what happened on this occasion. To avoid embarrassment Pete and me decided to keep half a cracker each, that way, not having the other half no one would know of our mistakes as they would be unable to fit the cracker together.



George watches over Pete

That was the end of our turning session and on reflection Pete and I had a cracking good time, quite an amusing session and a lot of helpful advice from George. Before we left Pete asked George if he would show him the Computer Aided Design (CAD) software he uses to produce the drawings of his designs and he willingly obliged. Off to his office we went and he booted up his computer and opened the deluxe version of TurboCAD 15. Although Pete did have a different CAD software package installed on his computer he was not too familiar with the 3D part of CAD. We spent a good half hour with George going through a few basics and showing how a 3D model was built up from a design and how 2D drawings were extracted from the 3D model. Very interesting session but only long enough to grasp a few basic operations and features of the software.

Just as we were about to leave the Queen arrived home, hands full of shopping, with Prince Jack. Jack

had successfully finished the AWGB youth training course and proudly showed us the turnings he had produced over the weekend. A seven inch diameter nicely finished sycamore bowl and a meat tenderizer made of beech. He had also partly produced another bowl using green/wet wood. He had told the instructors that he had made a Christmas cracker at home under his father's direction and they asked him to take it down for him to show other trainees. So he was standing in front of Pete and I with this near perfect cracker in his hand. I smiled across at Pete and we were both on the same wavelength, we hurriedly hid our unfinished half crackers from this young woodturner of the future. Someday Pete and I, through dedication, hard work, sweat and toil will proudly lift our heads high and take our place in the gallery of great woodturners known for their excellence in mastering their craft. In the meantime we will keep hacking away shaping more firewood and keeping the home fires burning. The funny thing is that my dear wife, bless her soul, is getting to like some of the rubbish I produce but it seems to disappear when we have visitors

On leaving we thanked George for a great day, for lunch and his generous hospitality. It was good fun and that is what it was all about, sharing time with a club member and enjoying the moment. Pete and I, to our dismay, never did get our Knighthoods.

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URGENTLY TREASURER REQUIRED

Adrian Needham our current Treasurer will be standing down at the AGM in 2012.


We need to find a willing volunteer to take his place, ideally someone that could shadow Adrian during the remainder of his time in office.

A knowledge of computerised accounting procedures, and familiarity with on-line banking would be a great help, but these can be taught to any candidate who is sufficiently computer literate.

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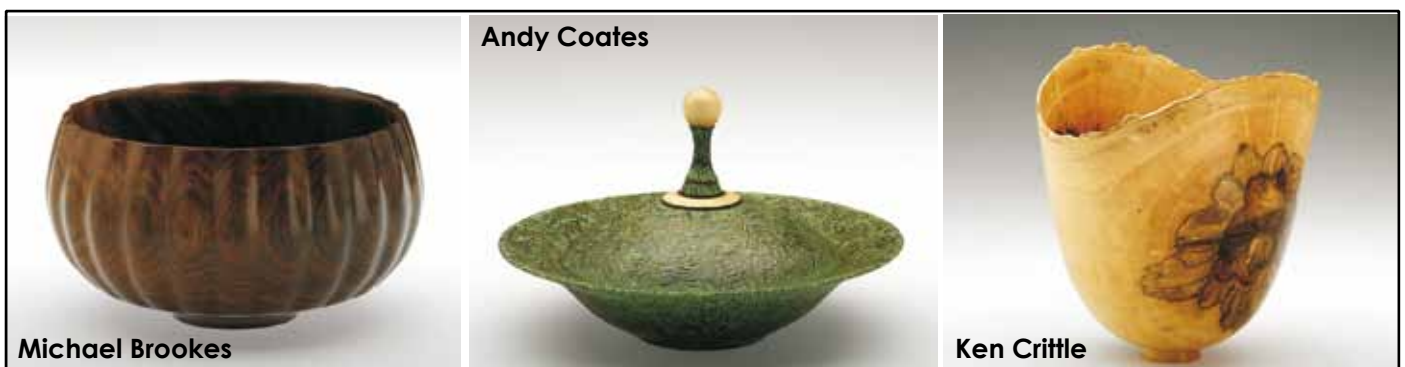
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