

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 137

June 2021



www.awgb.co.uk

A Company Limited by Guarantee - Company Number 8135399

Registered Charity Number 1150255

Corporate Members of the AWGB

Further information, including discounts, on the Corporate Members is available on the AWGB website.

Allan Calder's Ltd

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Suppliers of quality woodworking, carving, woodturning, pyrography machinery, tooling accessories and consumables. Discounts available for AWGB members.
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Quality wood finishes with emphasis on products for woodturners. See Chestnut Finishing School videos on You Tube.
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Hope Woodturning

Designer and manufacturer of a range of quantity woodturning tools, Jigs and sanding systems. 01206 230694
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Lovells Workwear Ltd

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Max Carey Woodturning Trust

A registered charity which aims to educate the public in woodturning. Tuition is provided through a comprehensive range of courses. 07976 402960
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Finishing products and tools including abrasive discs, strips and rolls, power tools and accessories 01908 866100
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Olivewoodturning

Specialist supplier of Italian olive wood from a sustainable source. Discount available to AWGB members. 07714 204060
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Paul Howard Woodturning

Woodturning Jigs, Fluting jigs, Sphere jig, Copy fingers, Woodturning accessories. 01621 815654
www.paulhowardwoodturner.co.uk

Robert Sorby Ltd

Manufacturer of woodturning tools, lathes, and accessories, chucks, sharpening systems and accessories, woodcarving and woodturning tools. 0114 225 0700
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Snainton Woodworking Supplies

Everything for the Woodturner.
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www.snaintonwoodworking.com

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Complete range of woodturning tools and courses. 01302 744344
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W.L. West & Sons Ltd.

Timber, Machinery, Turning & Carving tools, accessories and books.
01798 861611 www.wlwest.co.uk,

Why-Aye Wood

We offer a range of finishes, tools, project and pen kits and wood turning blanks. Discounts available to AWGB members.
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Woodart Products

Magnetic & non-magnetic LED lights, Pyrography units & accessories. Micro drill/detailer equipment, Carbide piercing cutters & burrs - and much more.
07770 226640 www.woodart-products.co.uk

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WP Hardwood Ltd

Native and tropical hardwood, bespoke service, turning blanks, supplies and burrs. AWGB Discounts available. 07939 982144,

Yandle & Sons Ltd

Everything for the Woodturner.
01935 822207 www.yandles.co.uk

Front Cover

Segmented Travel Mug
Malcolm Douglas - see page 13

Revolutions

Copy deadline for the next edition of Revolutions

4th August 2021

DATA PROTECTION

Your personal details are held on computer for the use of the AWGB. We only use this information to run the organisation. If you would like to know what information we hold and how we use it, please contact the Secretary.

The AWGB is a Company Limited by Guarantee and a Registered Charity. It is administered by a group of elected Trustees who are also Directors of the Company. The Trustees meet at least twice each year and at the AGM. When they meet together they are known collectively as the "The Executive". Additionally, there are a number of people who assist the Trustees in their duties. These people are not elected and are known as "Volunteers".

TRUSTEES OF THE EXECUTIVE

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Chairman's Notes

Paul Hannaby

Hopefully we are approaching a return to some level of normality with clubs resuming meetings and events and gatherings appearing back on the calendar. The last 15 months have been a challenge to society on many levels and looking forward, I'm sure we will take some of the lessons learned and the new practices to benefit us in the future.

Our plans for workshops, shows and the Seminar are in place and we hope to resume "normal" service. We will be making a final review of the viability of the Seminar around the time you read this but take it that unless you hear otherwise, it will be going ahead.

At the time of writing there are still some uncertainties how the emergence from the Covid restrictions would take shape. Our advice on Covid remains the same – follow the government advice applicable to your circumstances and location.

Open Forum

One suggestion which came out of the branch meeting before the AGM was that we could hold more frequent branch meetings via Zoom. After some thought, we decided there was no reason to limit this just to branches so we will be holding quarterly open meetings for branches, associated clubs and individual members. This is your opportunity to have your say on any issues, suggestions or questions you would like answering. The first meeting will be on Sunday 11th July at 2:30pm. Zoom registration details will be published on our website, social media and via the email bulletin nearer the time.

Volunteers

I'm glad to say we have had some new volunteers come forward to assist us but that doesn't mean you are off the hook! We could still use more help so if you can spare us a little time, please get in touch.

Seminar 2021

Don't forget the new dates of 24-26th September 2021. We have held the prices and we will continue to guarantee all bookings and will offer full refunds if the event doesn't go ahead as planned. We hope to see you there and if you haven't done so already, book your place now!



For those who have already booked, joining instructions and gallery registration forms will be sent out around the end of July.

Seminar Scholarships Update

We had more applicants than we had places to allocate and all were deserving cases so after some discussion, it was agreed we would increase our budget to provide an additional three places. We have now allocated a total of sixteen places. Five of these were funded by the Roger and

Nina Stewart fund and two were funded by the Worshipful Company of Turners. We would like to thank both donors for their generous support.

You will notice a few new things appearing on the website and there are more to come. We haven't just been twiddling our thumbs during lockdown! The AWGB continues to evolve and we are always looking at how we can deliver more.

Revolutions

From this issue, we will be delivering Revolutions in both paper and electronic format. All members we have email addresses for will initially receive both formats. If you are happy to receive both formats, you don't need to do anything but if you would prefer just the paper version, just the electronic version or neither, please contact the Data Manager to register your preferences.

For anyone wondering, we have no plans to stop producing the paper copies of Revolutions and it will continue to be available for any member who wishes to receive it. Enabling digital versions for distribution is intended to minimise the environmental impact (as you know, we have already replaced the plastic mailing sleeve with paper) and it allows our members to choose which best suits them.

Woodart Products

Magnetic LED Lights



Pyrography units – Razertip and Scorpion



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Micro-Drills – 35000rpm and 45000rpm units fitted with 1/8”(3.175mm) collet chuck



Cutters and Burrs for Micro-drills (and other rotary tools)



Art Materials & Equipment



www.woodart-products.co.uk
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Tel.: +44 (0)7770 226640



CHESTNUT P R O D U C T S FINISHING SCHOOL

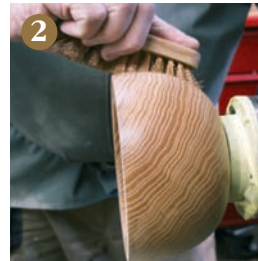
Using Gilt Cream over Ebonising Lacquer. (1)

1



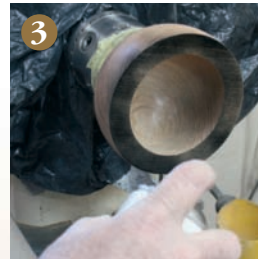
1 Ebonising Lacquer is a heavily pigmented black lacquer designed to emulate the classic look of ebony. It works well as a finish on its own or as a base for other decorative effects, including Liming Wax, Iridescent Paints and, in Part 2, Gilt Cream.

2



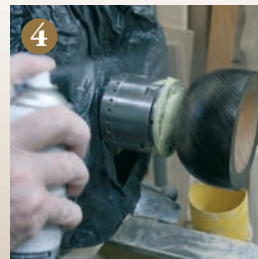
2 When planning to apply Gilt Cream or Liming Wax into the grain of an item a better result is achieved if the grain is opened first using a Liming Brush. Ash and Oak are among the best timbers to use.

3



3 To avoid ending up with a black lathe it's usually best to cover it over to protect it from overspray, or remove the item from the lathe completely and spray in a clean, dry area.

4



4 Apply the Ebonising Lacquer in thin, even coats until the whole area is covered. Be careful to avoid runs and 'sags' in the finish, caused by applying too much at once.

5



5 Allow twenty minutes for the lacquer to dry, it can then be burnished using Burnishing Cream for a gloss finish. Use a small amount of Burnishing Cream and let the lathe do the work for you.

To be continued...

See our YouTube channel for more tips!
More information available from your
local stockists or contact us at:

PO Box 260, Stowmarket, IP14 9BX

Tel: 01473 890118

mailroom@chestnutproducts.co.uk

www.chestnutproducts.co.uk



Minutes of the AWGB AGM held on Sunday 28th March 2021 via Zoom

Present for the AWGB: Paul Hannaby (PH), Phil Irons (PI), Brian Mouat (BM), Derek Puplett (DP), Jeff Belcher (JB), John Peachey (JP), Bryan Milham (BryanM), Scot Grant (SC), Mike Mansfield (MM), Peter Dennis (PD) Darren Crisp (DC), Kyle McGill (KM)

Volunteers: Martin Dickinson (H&S), Colin Spencer (Webmaster), Barry Fisher (Asst Midland Rep)

Plus 30 Members.

Item Discussion Point

Welcome: The Chairman welcomed everyone to the meeting stated that whilst we had anticipated having a face to face AGM in Burnley, this had proven impossible due to Covid restrictions. It was stated that the anticipated meeting we had hoped to hold following last year's virtual AGM was also not held due to Covid restrictions.

- 1 **Apologies for Absence:** Apologies were received from John Brooks (Trade Manager)
- 2 **Minutes of previous meeting:** It was observed that in the last minutes it was agreed to use Campbell Wilson as our Accountants, whereas this year's accountants appear to be Howard Wilson. It was reported that Howard Wilson is the company name and Campbell Wilson is a partner in the company. The point was duly noted.
- 3 **Matters Arising:** There were no matters arising from previous minutes.
- 4 **Treasurer's Report:** *Charity Accounts;* The Treasurer apologised that the accounts being presented today were only draft versions, due to the very short time between the end of year and the requirement to have them available for the AGM, whilst also having to have them reviewed by our Accountants. There were a number of issues that the Treasurer was unhappy with and he hoped to have them resolved in the next 2 weeks.

The Treasurer drew attention to page 7 of the Draft Accounts and stated that the fund balance was showing as £92K, which has grown since the previous year, despite Covid. The restricted funds were slightly down to £2500, which are predominantly the Roger Stewart Fund. He believed that the accounts are understated by approx. £1250 and will be taking up the issue with Howard Wilson.

We have distributed around £12K in Covid and Discretionary Grants; Looking at the Balance Sheet on page 9, the Treasurer took us through the figures but thought that some money for training that took place at Max Carey Trust had not been correctly apportioned and would in fact leave a balance of £92K. He will be taking this up with Howard Wilson.

A question was raised that within Charitable Activities the sum of £5K seemed rather excessive and why were there no legal and professional costs in 2019, but £774 in 2020. The Treasurer agreed to investigate and respond. He later stated that the legal & professional costs related to fees paid to professional turners for on line demonstrations in 2020. He also confirmed later in the meeting that the bulk of the £5k was from the initial face to face meeting of 2020 at Gt Barr, together with moving the travelling gallery around, picking up equipment donated to the Association, collecting galleries from people who have left the Association and moving them to new locations.

Trading Company Accounts; The accountants have been making adjustments from 2019 and the Treasurer is trying to understand what has been done. These changes have not been reflected in our bookkeeping system and hence have been hard to follow. Some of the discrepancies were identified and rectified on Friday pm. Although it should be noted that these are only draft accounts the trading Company has currently made a loss of some £5600.

The Treasurer feels that the figures shown in the P&L are slightly wrong as we claimed Gift Aid on the profit originally shown in the Trading Co, but this is not reflected in the figures on the balance sheet.

The Treasurer disagrees with the distribution of Charity under Gift Aid on page 7 of the accounts. This figure does not exist as it was made assuming that we made a profit.

A question was raised regarding the profit of the Ray Key books, which in actual fact was not our profit, but an agency profit, which the auditors transferred post year end.

The Treasurer apologised for not being able to answer some questions, but the accounts had only arrived from the accountants at the very last minute and he has not had time to look at them in detail prior to the meeting.

A further question was raised regarding why £1275 had been paid in Taxation when there were no paid employees in the Association. It was stated that there were definitely no paid employees. However, directors are viewed as employees, despite not receiving any form of payment. The £1275 was in fact VAT and not as was thought, National Insurance.

- 5 **Chairman's Report:** The Chairman welcomed everyone to the meeting and thanked them for attending. Yet again it was necessary to hold a virtual AGM due to Covid, but hopefully, next year we can all be back together again on a face to face basis.

He stated that it had been most regrettable, but we had to cancel most of our workshops and other training activities due to Covid, along with any representation at shows and not least of all our Seminar.

All but one of our Trustee meetings had to be on line last year and fortunately most people were in attendance for most meetings via Zoom.

In order to help members stay in touch the Association set up a series of on line sessions, which included some free demonstrations, tours of workshops and a regular 'Talking Turning' (TT) slot on Tuesday and Friday evenings. The Talking Turning sessions have proven particularly popular with around 50 people joining in on a regular basis to learn from others and socialise. We also enjoy a contingent of turners from the USA and Europe on the TT sessions which has helped broaden horizons and make new friends.

There is the opportunity to have more on line demonstrations hosted by the Association, but there are now a number of organisations offering free demonstrations and our current thinking is to not try and compete by running more. We have provided guides for clubs and individuals to set up and run Zoom sessions and also offer the use of our license as a test bed for clubs to try out Zoom before committing to their own license.

From the cost savings made as a result of Covid 19 affecting our activities in 2020, we have set up a fund to reimburse clubs that have incurred losses or wish to purchase hardware to set up their own Interactive Remote Demonstrations (IRD's). For the clubs that have embraced this technology, many of them have been successful in retaining or even growing memberships.

A summary of Covid Grants at the time of the AGM is as follows:

Total Number of Covid Fund Applications from Clubs to date = 27

Number processed as Covid Grants = 22

Number Rejected = 2

Number Withdrawn = 1

Number of Covid Applications pending = 2

Net Successful Applications = 17 –

With a total Value of £7584

Number treated as Discretionary = 5 –

With a total value of £2299

Number of Discretionary Grant Applications = 4

Number Rejected = 1

Number withdrawn = 1

Net Number of successful Applications = 2

With a Total Value of £1499

Number of Covid Fund Applications from Individuals 2

Number Rejected = 2

We will review the accounts later this year to ascertain potential savings and if applicable, will top up the Covid fund with additional money.

In December, we undertook a survey of Clubs and individuals to ascertain what, in the eyes of members, we do well, what we do not so well in and what we can do to improve things. A summary of the membership survey was published in the March edition of Revolutions and on our website for members to review.

Also on the website is a new Club Portal, where Clubs can go to find all sorts of useful information. This feature will evolve and we hope clubs will contribute by letting us know what additional content they require in the portal.

We are continuing with the development of our website and we will soon be providing a members only area, which will contain items specific to AWGB members.

We are looking at new initiatives with training in the coming year, particularly with a view to possibly putting some courses on line or part on line, as well as our traditional face to face workshops. This is in its infancy, so we will report further on it as the initiative progresses.

Our Seminar in 2020 had to be postponed, but we are confident that the rescheduled event in September 2021 will go ahead, but of course will also be subject to Government legislation. At the moment, Yarnfield Park have informed

us that they will be open as usual with no restrictions.

Membership renewals are currently 71% of last year's figures, which taking into account the last 12 month's problems, we feel that is a reasonable figure. In a normal year, membership would be around 85-90% at this time. We have also extended the grace period for renewals until the end of May 2021 to give clubs time to contact members when they are unable to meet face to face.

The Chairman stated that 2020 had been the most difficult year in the history of the Association and that the Trustees have had to dig deep to rise to the challenges that had been put before them. He was grateful for the amount of time and effort that they had put into the Association and all on a voluntary basis. The Executive had done its best to uphold the objectives of the AWGB in what have been exceptional circumstances. He thanked everyone for attending on line.

Questions arising from the Chairman's Report:

Q - A question was asked as to whether this would be the AGM for the year or whether we would be holding a further meeting face to face.

A - The Chairman confirmed that this will be the only AGM for 2020. However, there was no reason why we couldn't have Branch meetings more often via Zoom.

Q - It was asked why we can't pass a resolution to hold the AGM on line every year.

A - It was stated that resolutions to change the Articles must be made in advance as they have to be voted on by the members and results announced at the AGM.

Q - It was asked if we could have a hybrid meeting for AGM's where a face to face takes place, but it's also broadcast via Zoom.

A - This is a possibility that will be looked into as it may encourage more participants in future years.

6 **Results of Ballots for Trustees:** There were no ballots in 2020, but Peter Dennis has been appointed as the Midlands Representative and Scot Grant has been appointed as the South East Representative. Both will become Trustees and Directors of the AWGB Charity, effective from 28th March 2021. Kyle McGill will also be appointed as a Director and Trustee from today's date and will assume the role of Development Manager.

7 **Appointment of Accountants:** It was proposed by Dr. MC Black that we continue to use Campbell Wilson as our accountants. The proposal was seconded by Frank Simpson. The Chairman stated that we have used them for many years, they are competitive in pricing and understand the business of the association. The proposal to carry on with Campbell Wilson as our accountants was carried.

8 **Result of Ballot on Resolutions:** No Resolutions were voted on in 2020.

9 **AOB:** A vote of thanks for the work carried out by the AWGB Executive over the past 12 months was made by Dr MC Black and seconded by Brian Walker.

AWGB TRADING LIMITED

PROFIT AND LOSS ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 £	2019 £
Turnover	807	20,920
Cost of sales	(3,690)	(6,601)
Gross (loss)/profit	(2,883)	14,319
Administrative expenses	(1,444)	(1,648)
Operating (loss)/profit	(4,327)	12,671
Interest receivable and similar income	-	15
(Loss)/profit before taxation	(4,327)	12,686
Tax on (loss)/profit	-	-
(Loss)/profit for the financial year	<u>(4,327)</u>	<u>12,686</u>

AWGB TRADING LIMITED

PROFIT AND LOSS ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	£	2020 £	£	2019 £
Current assets			807		20,920
Stocks		1,325		3,108	
Debtors	3	1,704		792	
Cash at bank and in hand		11,337		32,000	
		<u>14,366</u>		<u>35,900</u>	
Creditors: amounts falling due within one year	4	<u>(20,332)</u>		<u>(34,861)</u>	
Net current (liabilities)/assets			<u>(5,966)</u>		<u>1,039</u>
Capital and reserves					
Called up share capital			1		1
Profit and loss reserves	5		(5,967)		1,038
Total equity			<u>(5,966)</u>		<u>1,039</u>

For the financial year ended 31 December 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the board of directors and authorised for issue on 28 March 2021 and are signed on its behalf by:

P I Hannaby
Director

Company Registration No. 0842506

THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2020

Current financial year

	Notes	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
Income and endowments from:					
Voluntary Income	3	32,799	-	32,799	16,477
Charitable activities	4	60,710	2,973	63,683	58,908
Investments	5	210	-	210	232
Other income	6	2,422	-	2,422	6,636
Total income		<u>96,141</u>	<u>2,973</u>	<u>99,114</u>	<u>82,253</u>
Expenditure on:					
Raising funds	7	23,008	-	23,008	20,964
Charitable activities	8	49,832	3,961	53,793	59,315
Total resources expended		<u>72,840</u>	<u>3,961</u>	<u>76,801</u>	<u>80,279</u>
Net income/(expenditure) for the year/ Net movement in funds		23,301	(988)	22,313	1,974
Fund balances at 1 January 2020		68,695	5,506	74,201	72,227
Fund balances at 31 December 2020		<u>91,996</u>	<u>4,518</u>	<u>96,514</u>	<u>74,201</u>

Prior financial year

	Notes	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
Income and endowments from:				
Voluntary Income	3	16,477	-	16,477
Charitable activities	4	58,908	-	58,908
Investments	5	232	-	232
Other income	6	6,636	-	6,636
Total income		<u>82,253</u>	<u>-</u>	<u>82,253</u>
Expenditure on:				
Raising funds	7	20,964	-	20,964
Charitable activities	8	57,894	1,421	59,315
Total resources expended		<u>78,858</u>	<u>1,421</u>	<u>80,279</u>
Net income/(expenditure) for the year/ Net movement in funds		3,395	(1,421)	1,974
Fund balances at 1 January 2019		65,300	6,927	72,227
Fund balances at 31 December 2019		<u>68,695</u>	<u>5,506</u>	<u>74,201</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

BALANCE SHEET

AS AT 31 DECEMBER 2020

	Notes	£	2020	£	£	2019	£
Fixed assets							
Investments	12			1			1
Current assets							
Debtors	13	581			34,977		
Cash at bank and in hand		112,379			62,694		
		<u>112,960</u>			<u>97,671</u>		
Creditors: amounts falling due within one year							
	14	<u>(16,447)</u>			<u>(23,471)</u>		
Net current assets				96,513			74,200
Total assets less current liabilities				<u>96,514</u>			<u>74,201</u>
Income funds							
Restricted funds	16			4,518			5,506
Unrestricted funds				91,996			68,695
				<u>96,514</u>			<u>74,201</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2020.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 28 March 2021

P I Hannaby
Trustee

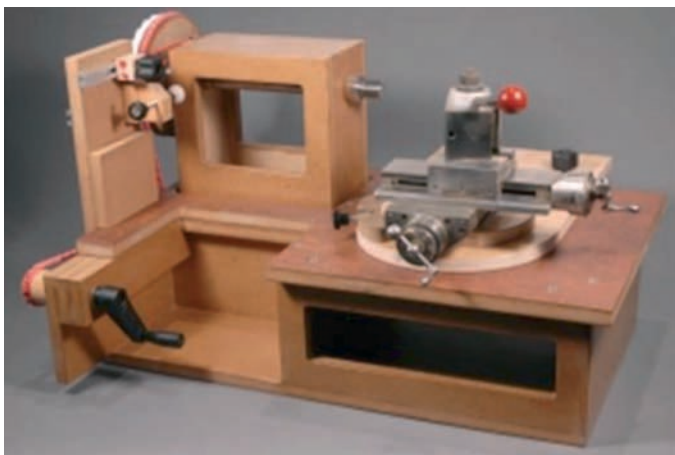
M Mansfield
Trustee

Company Registration No. 8135399.

Homemade Rose Engine Lathe

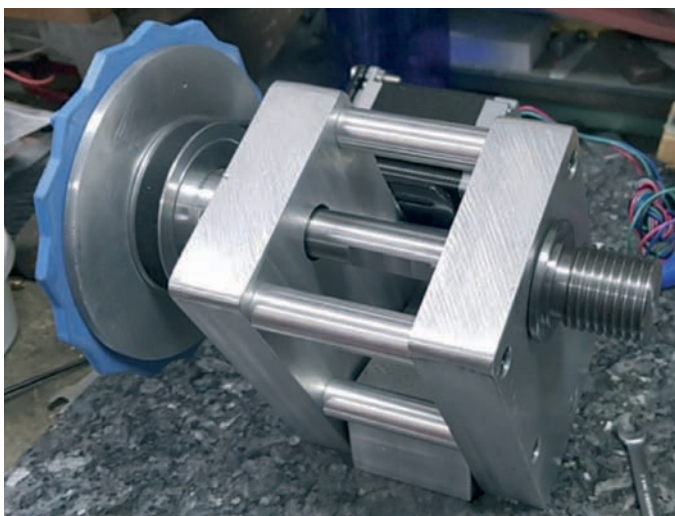
Colin Spencer

The inspiration for building a Rose Engine lathe came from one of the Talking Turning sessions run by the AWGB where there was a presentation by a member of the Society for Ornamental Turners (<http://www.the-sot.com/>). Whilst I would like to have a Holtzapfell lathe my budget won't stretch that far. So, searching around the internet I found several examples of homemade lathes, the one that got me thinking about making such a lathe was the article by John Magill on making one from half a sheet of MDF (http://www.rogueturner.com/root/MDF_Rose_Engine.html). So as a result, I decided to make one with some help from Jeff who is a friend and superb engineer. The following is the design we came up with. This page <https://www.otbok.info/OT%20-%20Making%20A%20RE.html> has several examples of other homemade Rose Engine Lathes.



Metal work parts.

Jeff is semi-retired and he has a full engineering workshop in his garage and basement. He looked at the various home-made designs on the links above and on YouTube and other sites and we discussed a suitable design using elements from all that we researched. The two aluminium end frames have bearings top and bottom. The top bearings are larger as they carry the weight of the chuck and workpiece and the bottom ones are just to allow the frame to rock.

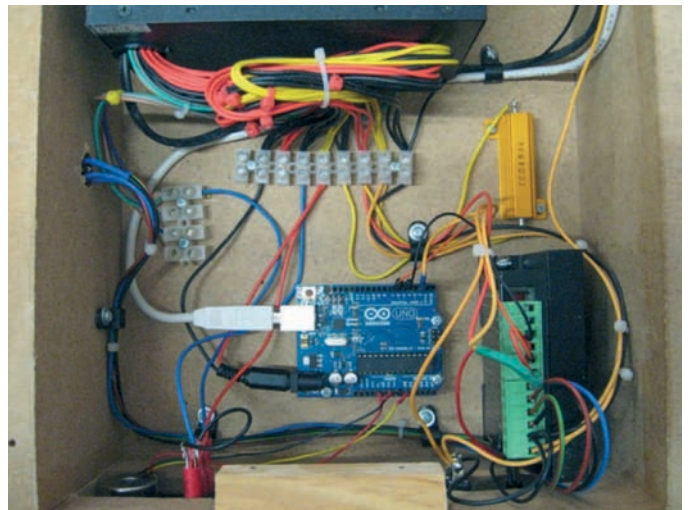


Electronics

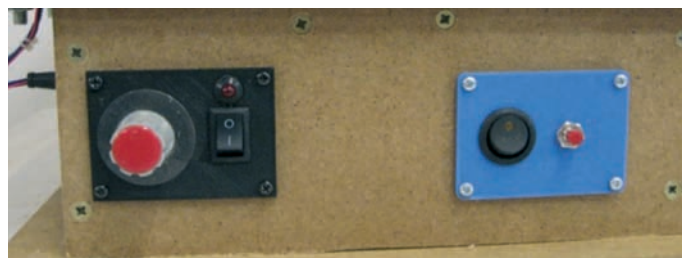
The original design by John Magill was a hand operated machine and given the comments by some users it seems that it can be difficult to get a smooth movement of the

workpiece and so a stepper motor was a better bet as the drive mechanism. A stepper motor needs some electronics to drive it. I found a video on YouTube about using an Arduino Uno micro controller to be the software driver for the stepper motor (https://youtu.be/iY_4YOlpqyl) and I used the software and circuit diagram in this video and the instructions on the website (<https://dronebotworkshop.com/big-stepper-motors/>). I already had an Arduino Uno that I had bought some time ago but was not using in a current project, these cost about £17 from Amazon as a kit with additional components. I needed a Nema 23 Stepper Motor €29 and a stepper motor controller €12 both from Amazon. The other couple of components I bought from a local electronics shop but all are available on Amazon. The power supply for the stepper motor and the Arduino is an old computer power supply slightly modified as per the instructions on a video on YouTube (https://youtu.be/n_A-jkpjpcM) and on the website <https://dronebotworkshop.com/atx-bench-supply/>. The drive pulleys came from AliExpress as a pair and have a 6:1 ratio and cost €13.

I found an issue with the micro controller. I had supplied it with 5v from the power supply to the power socket on the Arduino and the stepper motor did not run. I plugged the USB cable into my laptop from the Arduino and the stepper motor started turning. On checking online, the power connector on the Arduino requires 9-12v not the 5v that I was feeding it, even though when only connected to the USB connector it gets 5v from the USB. I swapped the power feed to the 12v side of the power supply and the stepper turns perfectly. If I had done my research properly, I could have probably used just a 12v 3 to 5amp power supply rather than converting a computer multi voltage power supply.

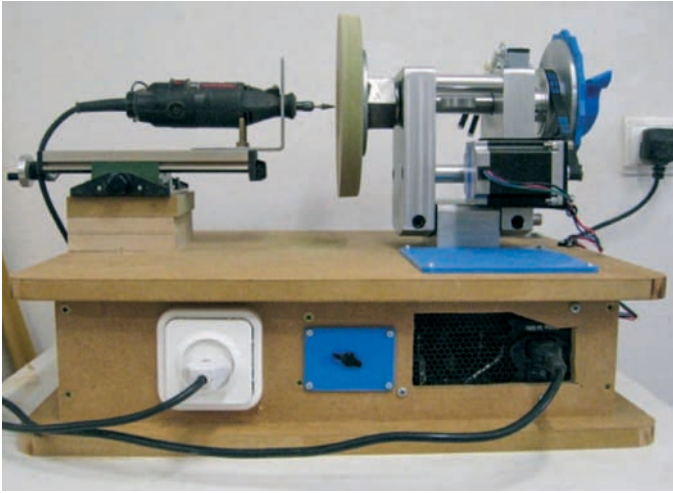


The Arduino micro controller is the blue board in the centre and the stepper motor controller is the black box on the right with the green connector on the top.



The black panel on the left has the speed control knob and the on/off switch and warning light for the stepper motor. The blue panel on the right has an illuminated on/off switch

for the external 12v supply and the push button changes the direction of the stepper motor.

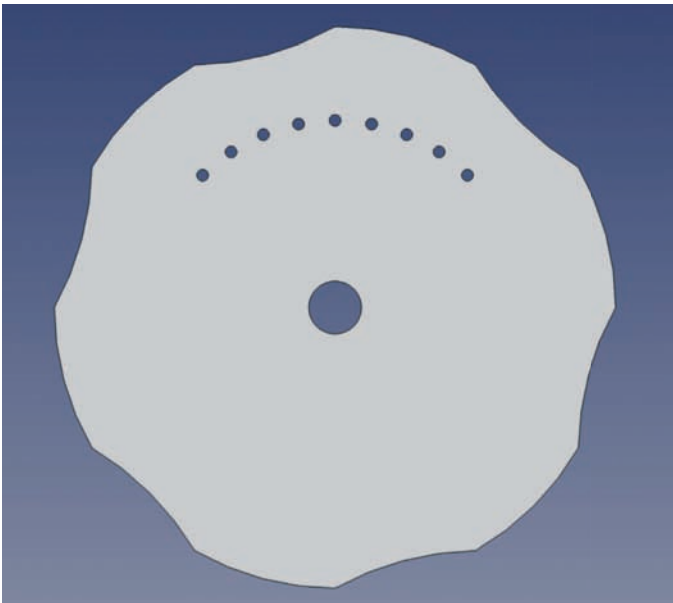


The rear panel has a 240v socket to power the Dremel, the blue panel houses an external 12v power socket for the laser engraver and the vent on the right side is for the hot air from the power supply as well as the 240v mains inlet socket and on/off switch.

At a later stage I am going to connect my 3D printer laser engraver instead of the Dremel to do some laser engraving.

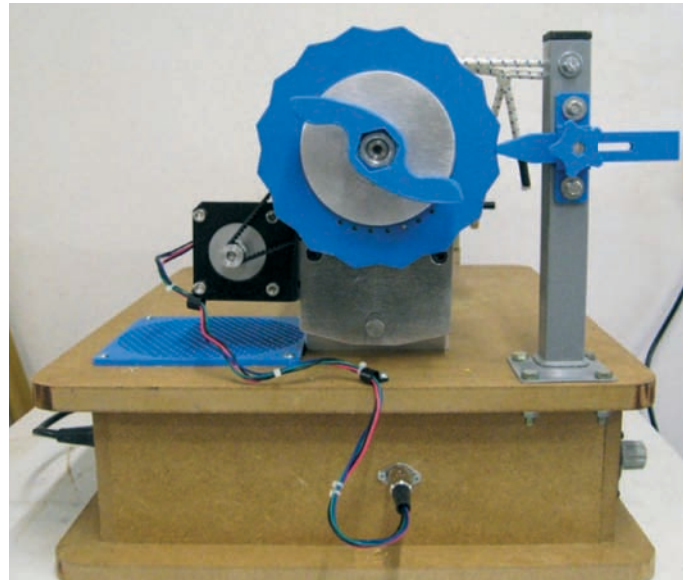
Rosettes

There are many examples of rosettes available online (some at <https://www.otbok.info/OT%20-%20LnT-Term-Rosettes.html>) and from these I drew inspiration. I designed some of my own in FreeCAD (<https://www.freecadweb.org/>) which is an open-source CAD package. I then converted these drawings into 3D models and printed them on my 3D printer. I decided on 150mm diameter for my rosettes and this is an example of one of them:



I also designed and 3D printed a 'rubber and rubber mounting' to work on the rosette as the panels for the switches and connectors and the vent grill for the power supply.

The end view showing the rosette in place resting against the rubber. The stepper motor is on the left and the cable from it plugs into the baseboard so that the top board can be



easily removed to access the electronics. The blue grill is an air inlet for the power supply I will have to be careful about wood dust entering this. The bungy cord rubber elastic keeps the rosette pressed against the rubber. The row of small holes on the rosette are for phasing the rosette so that different overlapping patterns can be made.

Baseboard

The baseboard is made from some MDF sheet with the electronics mounted between the top and bottom board. It also has a storage drawer for additional rosettes. I made a mounting for the Proxxon cross slide that I bought some years ago on eBay and had never used. I made a suitable

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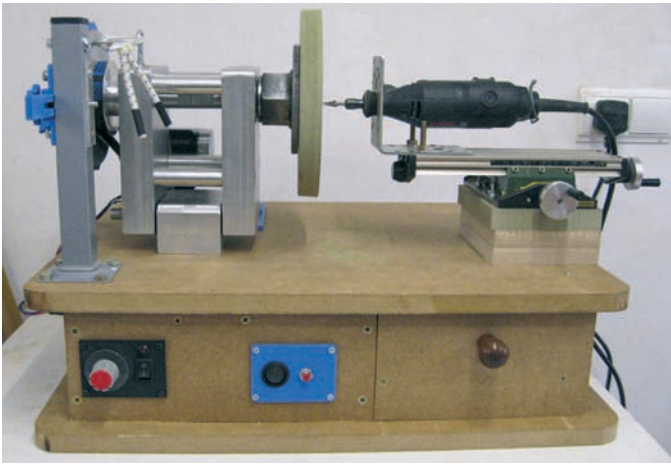


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The finished unit.

mounting for a Dremel to fit on the cross slide to cut the pattern into the wood.

Refinements

I will use this version for a while before I make any changes but changes that I am currently considering are:

- Removing the computer power supply and replacing it with a 12v 5amp laptop type power supply. This will remove the need for the power supply vents and remove the potential for dust to enter the power supply
- The cross slide that I have only has a small amount of front to back movement so I will either replace it or alter the baseboard to allow it to be mounted in multiple positions

- Beef up the Dremel mounting as it has some flex
- Find a suitable spring to replace the bungy cord

I am sure that in use I will find some other enhancements are needed like the replacement of the Dremel with a small router or CNC motor and collet.

Costs

I was very lucky in that Jeff made all the metal parts for me and did not charge me. I already had some of the electronics pieces, the Dremel and the cross slide so it has cost me around €70 for the MDF and the parts that I had to buy as well as some time to build and debug it all. It could have been made for less by using the smaller power supply, making the speed and rotation direction fixed.

Day 1 result

I had a piece of side grain Bubinga with a chucking point on it in the scrap bin so I had a little play with the rosette in the photo above and this is the result. I look forward to doing some proper work with it over the coming weeks.



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Segmented Travel Mug

Malcolm Douglas

As I write this article, there are signs that we will all soon be out of lockdown and able to travel around again. So what better time to make a bespoke travel drinking mug to take with you.

- To make this you will need the following materials.
- Travel mug Stainless steel inner and lid (see below)
- Elastic bands
- 2 x 1.5metre lengths of 2 contrasting woods: e.g. Mahogany and Maple, 25mm by 19mm
- 1 x 80mm x 80mm x 30mm of one of the woods
- Various grit sandpapers
- Wood glue and clear silicone sealer or epoxy
- Your choice finish

The travel mug you will need to buy is the type with a stainless steel liner and removable lid. I have bought mine from B&M and The Range, but other stores have them. They range in price from £4 to £7, and have a cheap plastic outer, some of them having handles.



Photo 1

The first thing you need to do is cut away the plastic exterior of the travel mug to release the stainless steel inner. Remove the lid and set to one side. Cut through the plastic just below the metal lip all the way round using a hacksaw, taking care not to cut into the stainless inner. (photo 1)



Photo 2

To release the plastic outer, undo the screw in the centre of the base. This will be hidden below the thin foam.(photo 2)

You will now be left with a narrow rim of plastic under the metal lip. I removed this using a burr bit on a Dremel, carefully cutting into the plastic between the lip and the inner metal, ensuring the metal is not damaged. Once cut

through, the ring of remaining plastic will release, maybe with a little persuasion.

Now check the dimensions of the metal liner. They should be 150 mm tall by 83mm upper outer diameter by 56mm lower diameter. (approx.) (photo 4)



Photo 3

Photo 3 shows multiple lengths of contrasting timber waiting to be marked and sawn into segments.



Photo 4

With the two lengths of contrasting timber, make a wiggly line on one face of the 25mm surface and a straight line on a 19mm face. These pieces should be flat and straight and sanded smooth. (photo 4)

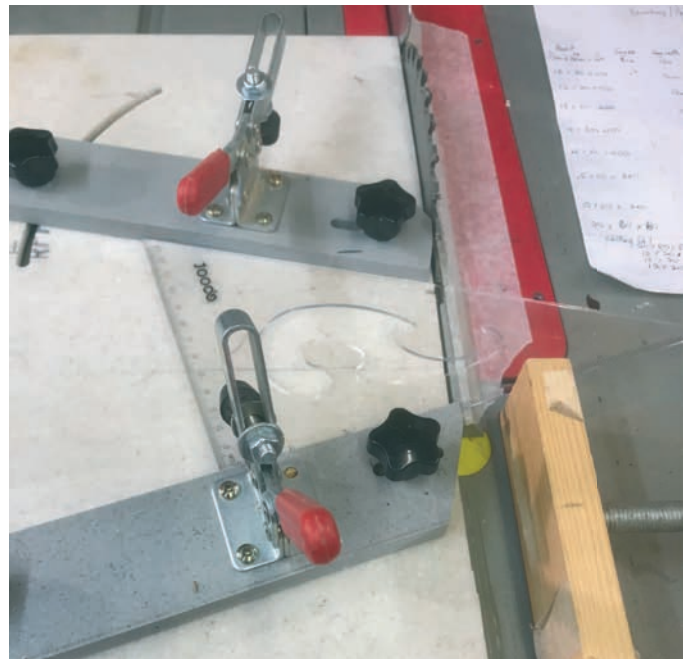


Photo 5

If using the table saw (recommended for accuracy) you will need a sled with two fences. The one I use can be seen in photo 5. The sled can easily be made with a some ply or

MDF, a narrow piece of wood to fit the mitre slot and two parallel sided battens screwed to the base at the required angle of 30 degrees. The segmented rings consist of twelve segments, 6 of each coloured wood. Set the triangle between the two fences so that they are 30 degrees to each other, screw one into position and then push the other tight against the triangle and screw in place. Check that there is no gap at the triangle edges.



Photo 6

Set a cut distance block for about 19mm from the saw blade. (photo 6) Cut a series of segments from some scrap, check that they are 19mm or so, and check that they form a perfect ring with no gaps between the segments. Remove any burrs on the edges of the segments by gently sanding. Keep the wiggly line on the top side and the straight line towards you every time and go from one fence to the other as you cut the segments. When assembling the rings the wiggly line should always be on top and the straight line on the outside of the ring, every other segment. This eliminates any error from the saw blade not being truly perpendicular.(photo 7)



Photo 7

If using a mitre saw, set the angle to 15 degrees, make a cut and flip the wood over and then cut again. Make a set of twelve scrap segments and form a ring to see if there are any gaps. Adjust as necessary. This may take several tries depending on your mitre saw and the accuracy of you setting it. The angle is critical and must be exact.

You will need to make 9 rings in total, so once you are satisfied with your saw set up, you can cut 54 segments of each wood. Glue them into rings, using a different wood for every other segment. Apply the glue to one segment and rub the adjacent one onto it so that it gets tacky. When all segments are glued, form the ring and wrap with elastic

bands to clamp the rings. Lay on a flat surface and press each segment down to make sure the ring is flat. Do this for all rings and allow them to set according to the glue manufacturer's instructions. Photo 8 shows this in progress for a number of mugs.



Photo 8

Attach a 75mm diameter faceplate centrally to the 80mm square of wood. This will be the finished base when parted off at the end. Turn this to round on the lathe. Face off the surface, and mark some random pencil lines on it. (photo 9)



Photo 9

Now with some 120 grit sand paper on a flat board, sand the surface with lathe at about 500rpm until the pencil lines have disappeared. This surface is now flat. Wipe with methylated spirits to remove the dust.

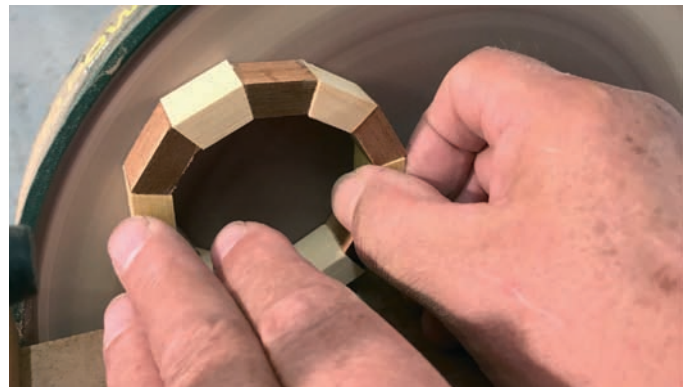


Photo 10

Next take one of the rings you have made and flatten one surface either by rubbing on a sheet of 120 grit sandpaper on a flat surface or on a disc sander. (photo 10) You can use the pencil line trick as above to ensure the surface is flat. Dust off the surface and apply adhesive to it and place centrally on the base disc on the lathe. (photo 11) Use the tail stock to apply pressure until the adhesive is set.

Now using a parting tool with the lathe at about 1500rpm, remove some of the inner wall of the ring until the stainless steel liner will slip in and bottom out on the base. (photo 12) Flatten the top surface of the ring using 120 grit sandpaper on a board as before. After flattening off one surface of another ring, glue it to the first making sure that the segments



Photo 11

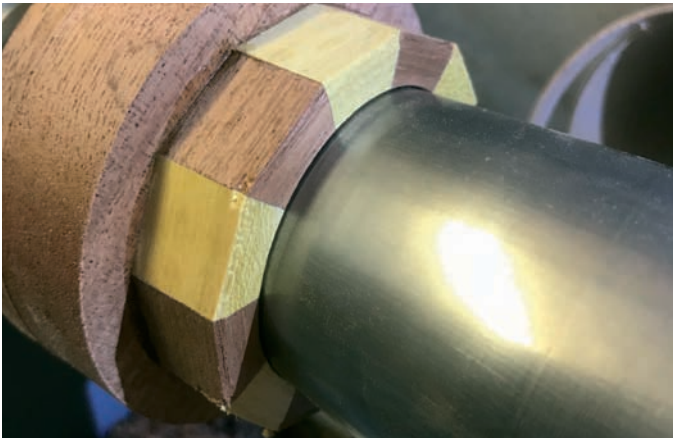


Photo 12

on the two rings are staggered as in a brick laid wall. Allow the adhesive to set and remove some of the inside wall as before so that the ss liner will fit all the way to the base. Continue in this way for all rings, (photo 13) and until all 9 rings are in place.



Photo 13

When you try to push the stainless steel liner all the way to the base after the last ring is set, you will see that it will not bottom out. Push it in as far as it will go and mark a pencil line around the liner where it sits on the top. Remove the liner, and turn the outside at the top 6mm or so down to the line. Push the liner in again and see if the top edge will go into the top lip. Check for the depth as well and do not take too much away as you want the outer diameter of the wood

below this recess to be the same diameter as the liner lip. Continue fine tuning this until the top edge of the wood slides into the lip and the wood that is still showing is the same diameter as the lip. (see the arrow in photo 14). Use a cone or turned block on the tailstock to support the piece, and turn the outside to the desired shape. (photo 14)

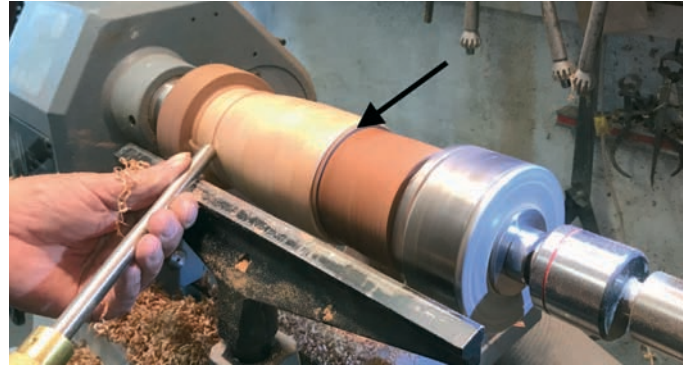


Photo 14

Sand off through the grits to 320 grit and then apply Sanding Sealer. Finish with your favourite finish. I usually apply a couple of coats of Chestnut Products Acrylic Lacquer followed by a buffing with Carnuba Wax.

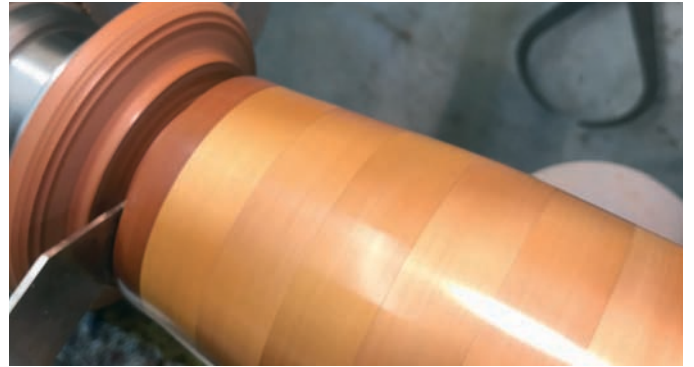


Photo 15

Part off from the lathe, finish and sign the base. The liner can now be fixed into your segmented wooden outer. Apply some two part epoxy or clear silicone sanitary sealer inside the lip of the liner, and push it in as far as it will go and so that there is a smooth transition from stainless steel to wood. If any adhesive or silicone squeezes out onto either the wood or the stainless steel, remove immediately and wipe gently with some methylated spirits. Now attach the lid, and you are now the proud owner of a bespoke travel mug.



I would like to endorse Clem Ansell's recommendation of Newton Tesla

Peter King

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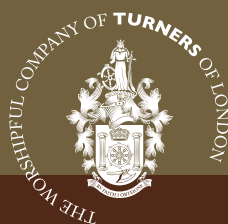
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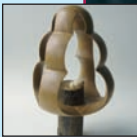
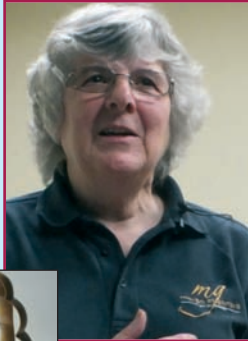
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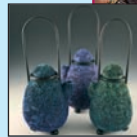
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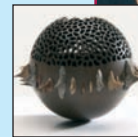
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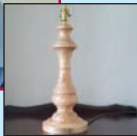


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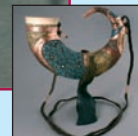
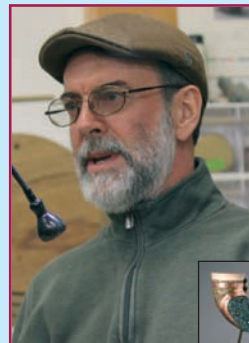
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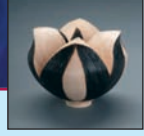
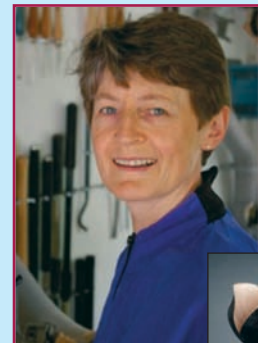
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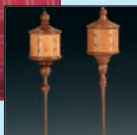
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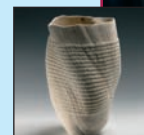
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encourage everyone to bring up to 3 pieces of their best work to display.

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Yan Marot
France

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B	Full Weekend incl Lunches, No Accommodation or Evening Meals	£325.00	£305.00		
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G	Full weekend shared room accommodation & meals – no demos	£215	£200		
Total Cost					

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Payment:

Early Bird: 50% deposit on booking before 31 January 2021, remainder due 4 weeks prior to the seminar

NB If you are unable to attend your deposit may be refunded at the discretion of the AWGB.

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Albert Harrison

Dave Bebbington

When our club booked Albert, we not only got a demonstration, we got the Albert Harrison show - jokes (terrible) magic - brilliant and a woodturning demonstration of the highest quality. Albert would always phone prior to his demo, just to ask our Chairman what it was that the club members wished to see, and on one occasion the Chairman had had a particularly bad day, so he asked Albert to make a hollow form, lidded jewel box, but turned end grain. Silence from Albert followed by an "O.K."



He showed the members, sixty or so with guests, a 3" cube of African Blackwood or possibly Ebony plus another piece about 1" thick, cut from one end to make a lid. Albert told us that he liked the shape of a capsicum type pepper, with slight taper, rounded shoulders and a matching rounded base, with a recessed bottom. The top platform would also be recessed and then he would perforate the top platform, hollow the vessel, and make a lid that would fit into the neck, rather like a cork going into a bottle.

Off he went, and typically explained everything, speeds, tools, methods and alternative ways that we might find easier. By our tea break, he had finished the box and had started the lid with a finial. After tea, he was down to adjusting the diameter of the lid to fit the box when he realised that he hadn't passed the box around the membership, so he gave it to the front row. When he saw that the box had reached the back row, perhaps 15 feet away, he asked one member to show him the box as he had very nearly finished the lid. The man at the back held up the box - "No" said Albert "Show me the hole", so it was turned towards him, hole facing the demonstrator. "Thanks", he said "Nearly there" and proceeded to remove another micron or so from the diameter of the lid, then he parted it off. The box returned to Albert, he took the lid and it slid into the box with barely a whisper, a slight turn and he held the box aloft by the finial. Thunderous applause and stunned admiration followed.

Now, I don't suggest for a moment that the box that was circulated was not the same box we had seen made, nor would I suggest that the perfect lid was not the one we had seen finished - that would be uncharitable - but he was a very accomplished magician and sleight of hand was second nature. He had had us all.

Thank you Albert for the many evenings you gave us, filled with humour, wisdom and for most of us, insight.

The Woodcraft Association - Hawarden, North Wales.

Robert Sorby

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Bin/Burn/Turn part 7

Salt spoon and bowl

Robert Postlethwaite

This final project brings together all the skills from the previous ones, with a salt scoop and a small salt bowl.

First the small bowl, this uses any hard wood about 50-60 mm diameter and about 25-30 mm thick in the normal bowl manner. Mount on your lathe in your preferred manner I have used a screw chuck as the bowl is so small and I do not have any very small jaws, you can make a screw chuck using a face plate with thin wood [about 15mm] screwed on and a large wood screw through the middle of that to hold the bowl blank in place, the friction is enough for the turning or use the paper and glue method on to a wooden faced face plate. You can now turn the outside of the bowl

leaving a chucking spigot on the bottom. Sand and oil, I use liquid paraffin this a food grade oil, not the stuff to light fires, [used in hand creams and as a laxative in humans and animals, fine for this as most is wiped off] any food grade oil will do. Now remount the bowl, if you use the paper and glue method, oil when finished or the glue will not stick,



Outside turned blank

and turn the inside, and make the wall thickness about 5mm, sand and oil and it is finished, about 20 minutes work.



Turning inside



Finished salt bowl



Some salt bowls

The Scoop

The salt spoon [scoop] is a piece of hardwood about 15mm square and about 90 mm long, grip as shown in a vice and using a round nosed router bit, 9mm diameter, in the drilling machine drill out the scoop part, this is much safer than using a router, clamp the vice down for extra safety.



Drilling the Scoop

Mount the blank as shown between centres and turn to shape, take care around the scoop hollow not to cut it off, turn this part to about 1 mm thick, and shape the handle as you want. You do not need much pressure from the revolving centre, too much will split the scoop.



Turning the Scoop

Remove from the lathe and cut off the waste, and sand the scoop end as shown in the picture, sand and oil as before.

This project can be scaled up to use for sugar, flour etc you could the router bit up to about 20mm with care, if you want big scoops you will have to hollow the end using end grain turning, this requires care and a new skill to learn best shown

to you by an experienced turner. If you have worked through all these projects you will have developed a good range of skills, and should be able to develop your practical skills and design work so go on now do your own projects, there are lots of ideas on the web, in books and club demos, do not be afraid to make mistakes, we all do, that is how you learn and get better.



Finished Scoop

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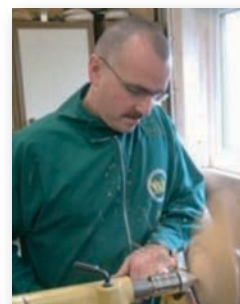
Mick Hanbury and Tracy Owen



Saturday 14th &
Sunday 15th August

at

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The Mill, Portishead, Nr. Bristol



The goal of this course is for members to take their woodturning imaginations to a new level whilst enhancing their skills of turning, texturing and colouring.

This master class will explore techniques for creating textural elements and colour on a turned platter. Members will turn platters with a focus on designs that highlight these elements. Participants will gain an understanding of the processes required to be creative in the use of colouring techniques to show the effects created with layering textures and painted elements.

Previous experience of turning platters is required.

There is an opportunity for all to enjoy a relaxed evening meal with the Tutors and there is a 'Travelodge' close by for members who wish to stay overnight.

The AWGB is part funding this master class so it will only cost you £75.

Application forms are available from
[http://www.awgb.co.uk/documents/Training Workshop Application](http://www.awgb.co.uk/documents/Training%20Workshop%20Application)

Clock

Dave Ritchie

Remember the following is just a rough guide as to the way I make three column Bandstand Clocks, its not the only way or the right way, but it works for me. This is not a definitive guide either, just some notes answering questions that have been asked in the past, hopefully inspiring you to get into the workshop now that you don't have all those other chores to do, thanks to the virus.

Proportions & dimensions - The diameter of the clock plus surround dictates = The base and top diameter and the height of the 3 columns, the inside measurement from column to column should be sufficient to enable the clock face to be seen, but not all the surround. Suggested measurements for a 150 mm (6") clock. The clock surround of approx. 180mm allows 15-20mm each side which then gives a base width of approx 220mm.

Allowing 15mm length of spigot plus 15 mm clearance above and below the clock gives a finished column length of $180+15+15=210$ mm. I suggest you turn these slightly longer and then reduce them dependant upon the clearance required by your design.

N.B. Turning your columns using a Spindle Roughing gouge to bring the diameters down to the maximum size required plus 2mm for sanding. Shaping is done using a Skew in a planing cut and the final decoration using a 6mm Spindle gouge. Its also good practice for the muscle memory, when I started I made 5 to get 3 that were acceptable, don't try to over decorate, its less frustrating and looks better. I find

keeping the acceptable one in front of you on the lathe bed and callipers set at the dimensions for frequent checks.

Sorry about the quality of these pictures, but they are better than my drawings, this one shows the length of the column being at least 15mm longer than the diameter of the clock. The bolt used to hang the clock is fitted and recessed to allow the head to clear the inside of the clock surround. the bolt must be long enough to accommodate the clock surround the spacer and screw into the top



I use a 5mm approx bolt that can be screwed home using a key so the head is easy to conceal. *N.B.* I use a bolt to eliminate the risk of a glued peg coming loose when confronted with central heating.

Remember to save the centre removed from the clock surround as its the same colour, grain etc and will make a good finial.

Marking out and drilling for the columns

One of the most frustrating things in a project like this is to make a tiny error and find that it makes a vast difference to the piece, ensuring the columns are inline /vertical is a critical factor.



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I always cut a recess in the top and bottom at a size to suit the chuck, about 5mm deep, and then turn a piece from scrap about 9mm thick so it is a push fit in each.



This "button" enables me to marry up the two pieces (top/bottom) and turn to match the grain



A small piece of double sided tape holds the two together before drilling.

The tape and button system has stood the test of time, I have probably made over 100 clocks using this system



The blanks used in the photos have been pre drilled for the next masterpiece so please ignore the holes.

Having decided your dimensions regarding the clock size, scribe a circle to show where you want the centre of the columns to be then using a protractor mark off 360, 240 and 120 degrees. Making sure that your protractor is in the centre and does not move.



Drilling can be done in a number of ways but my hand is not as steady as it was so I use a drill press

Check before drilling that you have the top piece on the bottom and that the drill will go through the bottom piece and just into the top.



Having drilled the pilot hole the two sections can be separated and the



holes for the column spigots drilled. If you intend fitting feet allow your Forstner bit to go right through.

Turning columns between centres' is always good practice. When I have been away for a while, on holiday or chasing women and have got out of practice (or breath) an hour spent turning spindles is never wasted. It is surprising how soon the muscle memory returns, soon you will be able to turn 3's & 4's they can always be used on other projects. The normal spigot size I use is 15mm long and 12 mm wide.

Assembly - The top cap and finial can be all one piece or in two parts, that's your choice and dependant on the stock size that's available.



Try a dry assembly first to ensure everything lines up before gluing.

The bolt must be long enough to go through the clock surround (first picture), the spacer; and then the top.



It does not matter if the retaining nut is in the top (as shown) or in the cap/finial, but before gluing it into the recess put a drop of grease onto the thread before screwing it in place, this will prevent any excess glue jamming the thread.



The size and design profiles for the top and bottom are

endless and largely dependant on the material available and your personal preference. The overall height of a 150mm skeleton clock is between 350/420mm. Smaller skeleton clocks 120/100 are normally in direct proportion, but again it is your choice.

Materials used can varied, one shown is in light Oak, the other is in my favourite, Walnut but it is difficult to source. Try and avoid soft open grain as they make detail on the columns more difficult to produce

N.B. If you have found this useful or interesting let me know and perhaps you will see more, if not keep quiet.



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Woodturners**
of Great Britain



Development and Training

Member Training Workshops

Les Thorne

Four marks, Hampshire

17th July 2021

Advanced
Bowl Making

Roger Gubbin

Penlaurel, Launceston

14th August 2021

Basic
Intermediate Log to bowl

Gary Rance

Wendover, Bucks.

20th August 2021

Intermediate
Spindle & Faceplate Candlestick

Roger Gubbin

Penlaurel, Launceston

11th September 2021

Basic
Intermediate Table lamp

Les Thorne

Four marks, Hampshire

17th September 2021

Intermediate Advanced
Bowl Making

Paul Howard

Tiptree, Essex

28th November 2021

Intermediate Advanced
Pagoda Box

These workshops are subject to restrictions at the time and unfortunately may need to be cancelled at short notice. Due to the change in circumstances, we understand that members that have previously booked to the course last year may no longer wish to do so. We are therefore asking that everyone re-applies for the workshops. However, preference will be given to those that have been allocated places previously that were cancelled. If you have any questions, please contact our development officer - Kyle McGill. His details can be found at the front of Revolutions or on the Website.

If a workshop is oversubscribed, there will be a ballot for places.

To apply - visit the AWGB website: www.awgb.co.uk and download an application form and send to the coordinator shown on the form. Or complete a 'Training Workshop Application' web form. Only fully completed application forms will be considered.

Rainbows

Ron Davis

We had a request at the Bury St Edmunds Woodturning Club, from the St Nicholas Hospice for some wooden rainbows, now you may wonder how they thought of a wooden rainbow, well earlier in the lockdown, we sent the hospice some wooden hearts, and I included two of these rainbows for the two lovely ladies I deal with on occasion. Chaplains of various local Hospices saw one of the rainbows and asked for some for their chapels. I sent the request to club members and we are now collecting a few for them.

This is how I did mine, although there are other ways.

First the wood, needs to be light coloured so the colours



show up and do not blend in to the background. Sycamore, Lime, Idigbo, would all be good. I used none of the above, I used Poplar for the first four and a nice piece of Pine I had handy for the others.

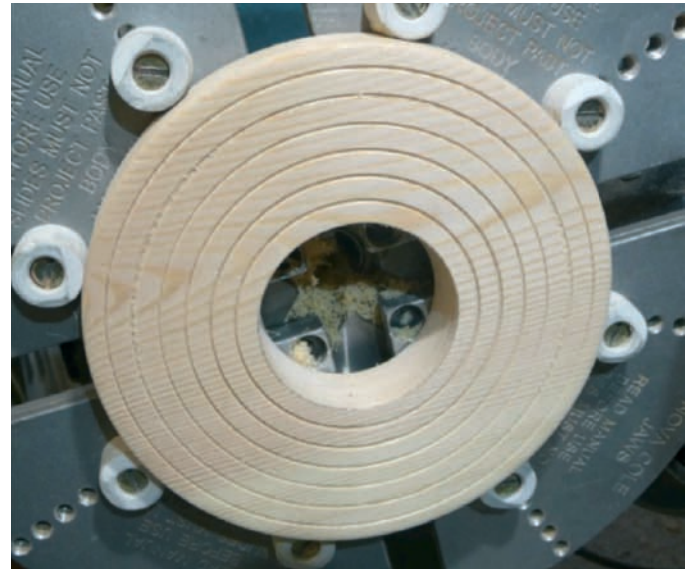
The wood needs to be about 3/4" (20mm) thick. The second batch I made were 140mm, all sizes approximate and make them smaller rather than larger.

Mount on a screwchuck and clean both faces.

Set your dividers to the width of each colour, mine were 10mm, step them across to give 7 divisions.



Now you will need some form of Coles jaws for your chuck to be able to turn the central hole.



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Turn the hole to the same diameter as the inner mark you set out with dividers.

Cut them in half along the grain and square up the base. Colour them now and you will not get the colours on the plinth.

Colours are from the outer ring; Red, Orange, Yellow, Green, Blue, Indigo, Violet.



Gaudy?

Seal the colours, then polish, I found that Melamine worked well. The pens are Sharpie, although the choice of media is up to you.

Nearly done, Drill two holes for the dowels, and use dowel markers to set the points to drill.

Once you have drilled the holes, glue in the dowels on the plinth and cut them off leaving around 6mm. The dowels are to ensure the rainbow sits accurately on the plinth and you will not need a clamp whilst the glue dries.

Seal and polish, and they are done.



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The first three months have had a fantastic display of talent from our members who have entered into our friendly competition with the winners as follows;

January - Valentines Day - Winner Graham Brooks who wins G&S Specialist Timber £50 voucher and £50 of blanks.

February - Natural Edge - Winner Roger Groom who wins Stiles & Bates £50 voucher and £50 of blanks.

March - Green Wood Warping - Winner Graham Brooks who wins Turners Retreat £50 voucher plus a further £50 of voucher by Turners Retreat.

We'd encourage you to view the entries for some inspiration; the level of creativity on display is outstanding.
<https://www.awgb.co.uk/show-tell/>

Show and tell is a way for you to share your material to our members of the AWGB and be part of a bit of friendly competition. We will set a project, style, or theme for you to produce each month. The winner will receive a £50 voucher (not redeemable for cash) for one of our corporate suppliers which will vary month by month. There are a number of elements that will be judged to find the winner by a panel of AWGB volunteers and the corporate supplier.

In the next edition, we'll announce the winners for April, May and June.

The themes for the next set of competitions are;

July - Theme - Simplicity - National Simplicity day (yes, it's a thing!) is happening in July, which has led to this month theme of simplicity. We are looking for good form, simple design and excellent execution. No colour, resin, pyrography or decoration. We're going back to the key fundamentals of a piece of wood becoming something simple, yet effective. Will it be a bowl, vase, candle stick, spurtle? The choice is yours.

August - Theme - Baroque inspired - In contrast to July's theme, we look at the other end of the spectrum of being highly ornate and detailed. Here we are looking for a piece with many different elements that work together to form a whole. Will you put Bellarmine Chapel's magnificent dome pyrographed into a bowl? How about a lamp body with a 100 beads? A uniquely segmented pen? We can't wait to see what you produce.

September - Theme - The month of harvest - Apples, Onions, Potatoes, Tomatoes - we want to see an inedible feast! Use this month to practice your fruit turning skills, or develop them further and try to make a basket of veg. Try to push yourself to have a collection of items to show for your month of harvesting shavings.



Graham Brooks- January winner



Roger Groom - February winner



Graham Brooks- March winner

There will be at minimum a £50 voucher with one of our corporate members who we work closely with when finding a winner for the competition. Keep your eye on the website and our social media to find out who will be sponsoring what.

AWGB Show And Tell Entry January 2021

Graham Brooks

Before lockdown I enjoyed entering club competitions since they gave me the challenge of thinking about a subject set by others and then finding something to fit the topic. Often there was a need to produce something new to me which I had intended to try. The competition made me try!

The topic of Valentine's Day was an odd one for me being a bachelor in my mid-seventies but eventually I had the idea of suspending a heart from piece of turning and settled on a hollowed sphere with an arrow being the means of suspension.



It was suggested that as this was the first AWGB Show and Tell that I might write an article for Revolutions. I haven't written such an article before but eventually persuaded myself to try. No in process photographs were taken of the original piece therefore the first thing was to turn another. The sharp eyed may spot minor variations from the original.



To form the sphere a cylinder was turned and the diameter marked along the face together with the centre line and a line either side of centre to indicate where a tangent would intersect with the cylinder circumference. ($0.293 \times \text{diameter}$)

The first tangent line cut, this was repeated on the headstock end of the piece. Each end of the piece was then parted down leaving a safe stub at headstock and tailstock ends. The centre of each tangent cut was then marked and these



two marks along with the centre line of the cylinder and the parted ends were used as guides to turn the main shape of the sphere. The pencil line indicating the centre of the sphere was retained.



The results of the process described. The piece was then removed and the small holding sections cut off.

The piece was then positioned between homemade cup chucks with the centre line turned through 90 degrees as indicated. The projecting stubs were turned off and the shape shear scraped, using the wing of a long ground bowl gouge, retaining the pencil centre line. Another centre line was then drawn at 90 degrees to the original and the piece is repositioned through 90 degrees in the cup chucks. The shear scraping process is repeated and the piece was moved through 45 degrees and more sphear scraping carried out to arrive at a near perfect sphere. The sphere was then sanded through the grits to 400 grit being moved within the cup chucks at least three times for each grit. I used cup chucks fitted with a rubber 'o' ring for the sanding process, the sphere is easier to position at this stage and there is less marking.



The Sphere mounted in a homemade donut chuck constructed from MDF and fixed to the headstock via a faceplate. The MDF was accurately hollowed to match the sphere and a piece of paper towel used to increase grip and protect the surface of the sphere.

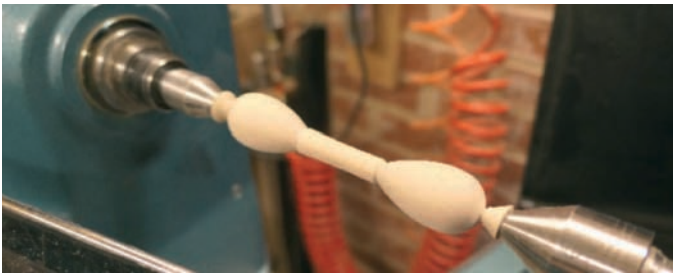


The face of the sphere removed and hollowed. Templates from cardboard were made to check the internal shape of the sphere since it was not practical to remove it from the donut chuck to measure with callipers and accurately

reposition. Bowl gouges in a variety of grinds and sizes were used to do the hollowing followed by a negative rake scraper.



The heart sections were turned between centres and sanded to a finish.



The sections of the heart marked and cut with a fine Tenon saw before the joint surfaces were sanded to fit on a sanding disk on the lathe. The two sections were then bonded together with CA glue.



The flight end of the arrow being turned from African Blackwood. The shaft of the arrow was turned to 3mm diameter. The 'flight' later had two flat surfaces sanded on a small disc on the lathe. The point of the arrow was turned and sanded in the same way.



The base being turned and recessed. It was then put back between centres to remove the Tenon and add bead decoration to the underside.

The components having the connecting holes marked out and dry fit prior to finish being



applied. The heart shaped piercings were also drawn onto the sphere and cut out using burrs in a micro motor prior to sanding.



The finished open sphere masked up and back in the donut chuck with the interior surfaces being sprayed matt white.

The base was sprayed with Chestnut Products ebonising Lacquer.



The components finished and ready for assembly with CA glue.

The heart was stained with Chestnut Products red Spirit Stain and given a couple of coats of Satin Acrylic Lacquer.

The exterior of the sphere was sealed with Chestnut Products Sanding Sealer and given a coat of Satin Acrylic Lacquer.

The arrow, heart, exterior of the sphere and the base were all buffed using the three stage buffing system.

Max Carey Woodturning Trust
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Part Funded by the
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Turning into Art

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When: Saturday 18th and Sunday 19th December 2021

Where: Max Carey Woodturning Trust, The Mill, Portishead, Nr. Bristol

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There is an opportunity for all to enjoy a relaxed evening meal with the Tutors and a 'Travelodge' is close by for members who wish to stay overnight.

The AWGB is part funding this two-day master class so it will only cost you £75.

Application forms are available from <http://www.awgb.co.uk/documents/>
- Training Workshop Application

Floating Bandsaw Fence

James Buxbury

If I could only have one machine in my shop it would defiantly be a Bandsaw. It is a very versatile machine and capable of cutting really thick material. There are many different kinds of fences to aid in ripping flat slices and some even work for cutting gentle curves. However bandsaw blades never cut straight lines parallel to the table so fences have to be adjustable to compensate for the blade drift. This can be a problem to adjust and may take longer to set than making the cut itself.

I now use a floating fence. It is easy to make and this one consists of three pieces of 19mm thick plywood. A 127mm x 229mm base, a 178mm x 229mm vertical, and a 127mm x 152mm piece sculpted to make a 90 degree gusset as well as a safe radiused hand hold. With a little glue and a few pins the assembly is complete. (Green paint is optional.)



Fig 1

To use, put a clearly visible black line on the upper surface to be cut. Clamp the trailing end of the sled to the board, and start cutting. (see Fig. 1) On longer boards, as the blade gets near the clamp, turn the saw off, move the sled down, reclamp, and proceed. As you get within a couple inches of the end of the cut, turn off the saw, slide the fence to the end of the board, and clamp the opposite end of the fence to the cut end of the board. (see Fig. 2) Pinching should not be a problem.



Fig 2

This fence allows you to cut boards straight and flat, make diagonal cuts, or follow wave shaped lines. (see Fig. 3) Use ample lighting, take your time, and keep the blade exactly



Fig 2

centered on the line. With a little practice very precision cuts can be safely and quickly made with minimal set up time.



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