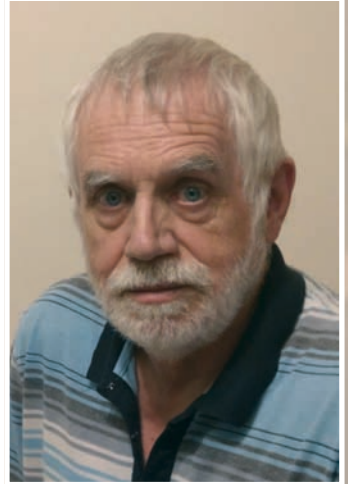


# Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 140

March 2022



7-9 OCTOBER  
**2022**  
**AWGB**  
INTERNATIONAL  
WOODTURNING  
SEMINAR  
*Your turn to be inspired*



**Dont forget to renew your membership!** see page 5



[www.awgb.co.uk](http://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

Suppliers of high quality abrasives of many types at competitive prices.  
01538 387738 [www.sandpapersupplies.co.uk](http://www.sandpapersupplies.co.uk)

## Ashley Iles (Edge Tools) Ltd

Woodturning and Carving tools traditionally made to a high specification  
01790 763372 [www.ashleyiles.co.uk](http://www.ashleyiles.co.uk)

## Axminster Power Tool Centre

Suppliers of quality woodturning products: courses from beginner level to advanced.  
0800 371822 [www.axminster.co.uk](http://www.axminster.co.uk)

## Beaufort Ink

Manufacturers of the Versachuck system and Beaufort brand pen kits. UK agents for Beall Buffing system & Starbond glues. Suppliers of various supporting tools and accessories.  
01363 84686 [www.beaufortink.co.uk](http://www.beaufortink.co.uk)

## Biven Machinery Sales

Suppliers of quality woodworking, carving, woodturning, pyrography machinery, tooling accessories and consumables. Discounts available for AWGB members.  
01253 425793 [www.bivenmachinerysales.co.uk](http://www.bivenmachinerysales.co.uk)

## Brandon Bespoke

A leading manufacturer of quality Oil and Wax wood treatments – particularly food safe, all developed and perfected over generations.  
01256 220471 [www.brandonbespoke.co.uk](http://www.brandonbespoke.co.uk)

## Charnwood

Woodworking machinery, lathes, chucks and accessories. Next day delivery throughout UK Mainland.  
01530 516926 [www.charnwood.net](http://www.charnwood.net)

## Chestnut Products (Finishes) Ltd

Quality wood finishes with emphasis on products for woodturners. See Chestnut Finishing School videos on You Tube.  
01473 890118 [www.chestnutproducts.co.uk](http://www.chestnutproducts.co.uk)

## Classic Hand Tools Ltd

Quality Hand Tool, Lathes, Turning and Carving tools. 01473 784983  
[www.classichandtools.com](http://www.classichandtools.com)

## Crown Hand Tools Ltd

Crown offer the largest range of woodturning tools worldwide, combining the perfect mix of tradition and innovation finished to the finest exacting standards. 01142 612300  
[www.crownhandtools.ltd.uk](http://www.crownhandtools.ltd.uk)

## English Hardwoods

Specialists in best quality, and unusual kiln dried hardwoods for all purposes.  
07979 251497 [www.english-hardwoods.com](http://www.english-hardwoods.com)

## English Woods

Making it easy for woodturners to access high quality blanks in a wide range of species. FREE delivery with all UK mainland online store orders. 01823 681002  
[www.englishwoods.co.uk](http://www.englishwoods.co.uk)

## Exotic Hardwoods UK Ltd

Specialist suppliers of all exotic hardwoods from all over the world. 01538 715060  
[www.exotichardwoodsukltd.com](http://www.exotichardwoodsukltd.com)

## G & S Specialist Timber

Suppliers of timber, tools, lathes and accessories. 01768 891440  
[www.toolsandtimber.co.uk](http://www.toolsandtimber.co.uk)

## Goulden Hardwoods

Air dried English hardwoods in slab or round waxed blanks.  
[www.hampshirewoodsuppliers.co.uk](http://www.hampshirewoodsuppliers.co.uk)

## GPS Agencies Ltd

Suppliers of alternate Ivory, Horn, Black Ebony and Acrylic. Also Pen blanks and larger turning stock. 01730 233366  
[www.gpsagencies.co.uk](http://www.gpsagencies.co.uk)

## Hampshire Sheen Ltd

Hand blended finishing waxes and atmospheric colour dyes. 01420 560077  
[www.hampshiresheen.com](http://www.hampshiresheen.com)

## Henry Taylor (Tools) Ltd

Manufacturer of woodturning, woodcarving and woodworking tools. 0114 234 0282  
[www.henrytaylortools.co.uk](http://www.henrytaylortools.co.uk)

## Hope Woodturning

Designer and manufacturer of a range of quantity woodturning tools, Jigs and sanding systems. 01206 230694  
[www.hopewoodturning.co.uk](http://www.hopewoodturning.co.uk)

## Lovells Workwear Ltd

Suppliers of protective smocks and aprons which can be personalised. Safety, Comfort, Style. 02920 598327  
[www.lovellworkwear.com](http://www.lovellworkwear.com)

## 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  
[www.maxcareywoodturningtrust.org.uk](http://www.maxcareywoodturningtrust.org.uk)

## Mirka (UK) Ltd

Finishing products and tools including abrasive discs, strips and rolls, power tools and accessories 01908 866100  
[www.mirka.co.uk](http://www.mirka.co.uk)

## Oaklea Woodcraft

Stocking a wide range of finishes, project kits, tools and blanks for the woodturner and wood carver. 01952 884064  
[www.oakleawoodcraft.co.uk](http://www.oakleawoodcraft.co.uk)

## Olivewoodturning

Specialist supplier of Italian olive wood from a sustainable source. Discount available to AWGB members. 07714 204060  
[www.olivewoodturning.co.uk](http://www.olivewoodturning.co.uk)

## Paul Howard Woodturning

Woodturning Jigs, Fluting jigs, Sphere jig, Copy fingers, Woodturning accessories. 01621 815654  
[www.paulhowardwoodturner.co.uk](http://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  
[www.robert-sorby.co.uk](http://www.robert-sorby.co.uk)

## Snainton Woodworking Supplies

Everything for the Woodturner. 01723 859545  
[www.snaintonwoodworking.com](http://www.snaintonwoodworking.com)

## Stiles & Bates

Comprehensive Woodturning Supplies since 1996. 01304 366360  
[www.stilesandbates.co.uk](http://www.stilesandbates.co.uk)

## Timbersource Ltd

A leading online timber merchant. High quality hardwoods and softwoods for the trade and the public. 01373 489610,  
[www.timbersource.co.uk](http://www.timbersource.co.uk)

## Turners Retreat

Complete range of woodturning tools and courses. 01302 744344  
[www.turners-retreat.co.uk](http://www.turners-retreat.co.uk)

## W.L. West & Sons Ltd.

Timber, Machinery, Turning & Carving tools, accessories and books. 01798 861611  
[www.wlwest.co.uk](http://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. 07730 791935  
[www.whayayewood.co.uk](http://www.whayayewood.co.uk)

## 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](http://www.woodart-products.co.uk)

## Woodturning Magazine

Best selling magazine for Woodturners. Suppliers of books, DVDs and magazines. 01273 402871  
[www.thegmcgroup.com](http://www.thegmcgroup.com)

## 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](http://www.yandles.co.uk)

## Front Cover

2022 Seminar demonstrators  
- see page 8

## Revolutions

Copy deadline for the next  
edition of Revolutions

1st May 2022



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

### Executive President

Joey Richardson

### Chairman

Paul Hannaby  
Windrush, High Street, Drybrook  
GL17 9ET  
01594 544417  
chairman@awgb.co.uk

### Vice Chairman

Brian Mouat  
17 Lon Dderwen, Abergele  
Conwy LL22 7DW  
01745 833970  
vicechair@awgb.co.uk

### Treasurer

Mike Mansfield  
27 Grenville Meadows, Lostwithiel,  
Cornwall PL22 0JS  
01208 872012  
07799 065397  
treasurer@awgb.co.uk

### Secretary

Derek Puplett  
Baldungan, Derby Lane, Shirley,  
Ashbourne DE6 3AT  
01335 360388  
07720 292047  
secretary@awgb.co.uk

### Assistant Treasurer

Jeff Belcher  
Oak House, Hanley Castle,  
Worcestershire WR8 0BJ  
07798 746296  
asst-treasurer@awgb.co.uk

### Membership Secretary & Data Manager

John Peachey  
37a Oxstalls Lane, Longlevens  
Gloucester GL2 9HP  
01452 525976  
membership@awgb.co.uk or  
datamanager@awgb.co.uk

### Development Officer

Vacant  
development@awgb.co.uk

### Trade & Business Officer

John Brooks  
Lower Haygrove, Millpool,  
Bodmin, PL30 4HY  
07814 826929  
trade@awgb.co.uk

### 2022 Seminar Bookings

#### Co-ordinator

Jeff Belcher  
Oak House, Hanley Castle,  
Worcestershire WR8 0BJ  
07798 746296  
seminar@awgb.co.uk

## REGIONAL REPS

### Scotland

Darren Crisp  
40 Andrew Baxter Avenue  
Ashgill, Larkhall, ML9 3RG  
07368 504317  
scotrep@awgb.co.uk

### North

Brian Mouat  
17 Lon Dderwen, Abergele  
Conwy LL22 7DW  
01745 833970  
northrep@awgb.co.uk

### Midlands

Vacant  
midlandrep@awgb.co.uk

### South East

Vacant  
serep@awgb.co.uk

### South West

Bryan Milham  
13 Manor Gardens, Locking,  
Weston Super Mare, BS24 8DQ  
07876 321293  
swrep@awgb.co.uk

## Chairman's Notes

### Paul Hannaby

### New President

I'm pleased to report Joey Richardson has been elected as president and I would like to welcome Joey to the team. No doubt you will all know of Joey and her amazing work. I'm sure Joey will be a great asset to the AWGB.



© Julian Calder

### Seminar

The October seminar is taking shape and we have launched bookings so reserve your place now and support this world class event. Don't forget to tell all your friends about it too! There is an impressive line up with something for turners at all levels.



### Training Workshops

We have been working on building a new programme for 2022. We are trying to get good coverage of the country where possible but that relies on us finding venues to make it happen. If you don't think there is enough coverage of your part of the country and you know of a club or other facility we could use or work with, please get in touch with the development officer.

### Covid grants

There have been several applications from clubs for covid grants since the scheme was launched in 2020 but they seem to have dried up so we plan to wind up the covid grant scheme at the end of April 2022. This doesn't mean your club can't apply for a grant after that date, we will still be operating the usual discretionary grants so if you need our support, we are still here to help.

### Farewell

This will be my last chairman's notes as I will be handing over to the next chairman at the AGM in Burnley on March 20th (covid permitting!) when my four year term comes to an end. I will also be resigning as a trustee after ten years on the committee/executive which I think is more than enough for anyone! Over those years, I have occupied many different roles and got involved with one or two others along the way, as most of the AWGB officers do. Throughout those years, I was always impressed by the selfless generosity of those who volunteered their time and by those prepared to step forward when there was work to be done. I would like to thank all those past and present who have played their part in making the AWGB what it is today and I wish them well for the future. I would also like to thank the trustees who have supported me over the last few years. I couldn't have done it without you.

The challenges facing the AWGB over the last few years have been unprecedented but the trustees have always ensured the AWGB does what it can to fulfil the aims outlined in the

## VOLUNTEERS

### Youth Training

Ron Caddy  
The Studio, 23 Wisley Road  
Andover SP10 3UQ  
07903 313065  
youthtraining@awgb.co.uk

### Newsletter Editor

Sheila Hughes  
Alicia, Chardstock Lane  
Tytherleigh, Axminster EX13 7BQ  
01460 221448  
07768 373086  
editor@awgb.co.uk

### Webmaster

Colin Spencer  
webmaster@awgb.co.uk

### Health & Safety Officer

Martin Dickinson  
3 Ryslaw Farm Cottages, Duns  
TD11 3HX  
01890 840635  
hs@awgb.co.uk

### Workshop & Training

Vacant  
workshops@awgb.co.uk

## 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.

articles - namely education in woodturning and promoting woodturning. Sometimes that has needed some thinking out of the box and fast reactions but I think the AWGB has always risen to the challenges presented.

Over the last ten years I have had the privilege of meeting many turners and have made many friends along the way. Hopefully I will bump in to many of them at shows, club demos or the seminar. I doubt if I will disappear altogether from the team of volunteers, perhaps helping out occasionally with some of the training events or other activities but I think from now on, I will leave it to someone else to do the organising! I'm looking forward to having some extra free time to spend in my workshop and hopefully, I can pick up a few of those projects I had been putting off.

One question I still have is that if such a small team of volunteers can organise shows, seminars, training programmes and events, grants, insurance, newsletters, websites, bulletins, membership for individuals, clubs and corporate members, offer support and guidance and engage with clubs and individuals, how much more could be achieved if more people came forward to help! Despite a membership of around 3000 individuals, there is still a shortage of volunteers to fill the existing roles, let alone expanding to do more so if you have a little free time on your hands, get in touch. Most roles can be tailored to suit your availability and we try not to put square pegs in round holes so why not find out how you can help out your fellow woodturners!

## From the AWGB President

### Joey Richardson

I would like to thank the Trustees of the AWGB for electing me as your President, I truly appreciate you placing your trust in me.



Many of you may know that I alighted upon woodworking after a car accident and instantly fell in love with the therapeutic, haptic qualities of turning. Over the last thirty years I have been very fortunate, receiving a bursary award from the Worshipful Company of Turners (2005) and seven years later a scholarship from QEST (The Queen Elizabeth Scholarship Trust). These awards granted me the opportunity to train with numerous professional turners include the late Binh Pho who has been a great source of inspiration.

I am now a Court Assistant of the Worshipful Company of Turners and would like to remind everyone that the Turners bursary awards are now open. Up to £12,000 is available for further education and training purposes so please get your applications to us by Friday 13th May 2022. More information can be found on the website and page 7. I benefited so much from my bursary; it was life changing.

My turning is still evolving, and I enjoy exploring different forms and decorative techniques including, piercing, texturing and airbrushing. I will be demonstrating all these skills at the AWGB seminar in October and look forward to meeting many of you there. When I am not demonstrating I will be on hand to chat so please do come and say hello.

The AWGB is a great organisation with dedicated, hardworking committee members whom I feel honoured to be working alongside over the next three years.





## Woodart Products

**Magnetic LED Lights**

**Pyrography units –**  
Razertip and Scorpion

**Pyrography Accessories –**  
Tips, Fume Extractors, etc..

**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](http://www.woodart-products.co.uk)

[john@woodart-products.co.uk](mailto:john@woodart-products.co.uk)

Tel.: +44 (0)7770 226640



## A Quick Guide to renewing your membership for 2022.

Here is a quick guide for individual members renewing this year. If you renew through a club please speak to your membership secretary.

Check your current membership card. If it doesn't say 2022 then you need to renew now, using one of the following methods.

**Juniors – If you are under 22 on 1st January 2022 then simply send an email to [membership@awgb.co.uk](mailto:membership@awgb.co.uk) with renew as the title, your membership number, and name**

### A By Cheque -payable to AWGB

Write your membership number on the back and **post it to the membership secretary**. You do not need to complete a form or any other paperwork. See page 3 for the address.

### B Bank Transfer/ Standing Order

Check the amount of your standing order is £18 for single members £28 for family membership

In the payment reference quote your membership number and name eg 12345 /Smith nothing else.

You do not need to complete a form or any other paperwork.

Bank account Santander,

Sort Code : 09-01-28,

Account Number : 32277785

Account name: **The Association of Woodturners of Great**

### C Via the website

Complete the on-line form in full –please don't forget the Data protection section.

Complete the payment screen – you **do not need** a Paypal Account to use this facility.

If you have previously completed a Gift Aid Declaration then you do not need to do so again. Your letter with your new membership badge will tell you whether you have signed a Gift Aid Declaration.

**Any queries please to John Peachey the Membership Secretary – [membership@awgb.co.uk](mailto:membership@awgb.co.uk)**





# BURSARIES 2022

In 2022 the Turners' Company is offering Bursaries to help talented turners develop their skills and to move to a higher level of achievement. Applicants need to present a clear plan of how the award will advance their work and raise the profile of the craft. A total of £12,000 is available.

## What are the Turners' Company Bursaries awarded for?

- To fund research, training and business knowledge to improve your turning and how to market it.
- To purchase specialist equipment, provided it is part of the whole request enabling the turner to continue their work with the skills learned.
- Bursaries are not normally awarded for premises or other business set-up costs.

## What are we looking for?

- Well thought out proposals which will develop the applicant's skill and contribute to the excellence of our craft.
- A clear explanation of how your skills will be enhanced, and what you expect to achieve as a result.
- A reasonably accurate estimate of the cost of your proposals.

## Who can apply?

- You must be 16 or over and a UK resident.
- You need to be committed to develop your skills to a higher level within the craft of turning.
- All turners can apply, including those who have received previous awards from the Turners' Company. Applicants' work must be well regarded by their peers, hence the need for referees (see below).

## The Application

You need to provide

- A short curriculum vitae.
- At least two photographs of turned items made by you, describing how you turned them and the materials you used;
- An outline of your aspirations with a plan of what you want to achieve from a Bursary (new techniques, skills, training, marketing);
- A costed plan showing how you intend to use the Bursary.
- The names and addresses of two referees who should be members of the Turners' Company, the Register of Professional Turners, the Association of Woodturners of Great Britain, the Society of Ornamental Turners or the Association of Pole Lathe Turners and Green Woodworkers.

## The Interview

All applications will be carefully considered and shortlisted applicants will be invited to an interview, in early June 2022. The interviews are usually held in London and reasonable travel expenses will be paid. Or they could be on Zoom.

At the interview you will be asked to make a short presentation in support of your proposal, highlighting what you would achieve with a bursary. You will need to show relevant examples of your work and generally display a passion for the craft. Bursaries take applicants' skill to a new level, so they will need to show they already have a reasonably advanced level of skill.

The decision of the Bursary Committee is final. More than one bursary may be awarded, or if there is no suitable candidate the award money will be held over.

## The timetable

- Applications must be received by the Turners' Company Assistant Clerk by Friday 13th May 2022.
- Those invited for interview will be notified by Monday 30th May 2022. Interviews will be in early June, and awards published by end June.

## Address for applications, and further information

The Clerk, The Worshipful Company of Turners, Saddlers House, 44 Gutter Lane, London, EC2V 6BR  
assistantclerk@turnersco.com 0207 236 3605



## Bursary Award Winners 2019

### Jonnie Crawford

Jonnie is currently a senior designer at a manufacturer of business furniture. He has a passion for manufacturing processes, efficiencies and environmentally responsible design. He was self taught from aged 11, and admires Glenn Lucas who has fused traditional craft with efficient modern production. The Company have awarded Jonnie a bursary for training with Glenn Lucas. His mentor throughout the process is professional turner Simon Hope.

### Joe Creed-Kaile

At just 19 years of age, inspired by his enthusiasm and drive, Joe is our youngest ever bursary award winner. In 2017 he became the youngest registered AWGB approved tutor at 17 years old. In 2018 he signed a lease on his own workshop and has been giving demonstrations and tutoring. Joe will use his award for further tuition to help develop his style. His mentor throughout the process is Liveryman and professional turner Les Thorne.

### Miriam Jones

Miriam studied 3D design at University and set up her own business in Wales whilst studying for her Masters. Farming and the Welsh language are inspirations for her work, which combines wood with wool and thread etched with Welsh poetry. She is self taught, and has spent one day learning with Les Symonds. The panel loved Miriam's work and are keen to help support the development of her business, and therefore awarded Miriam a bursary for further tuition. Her mentor will be Court Assistant and professional turner Joey Richardson.

### Richard Kennedy

Richard is a self taught wood artist, who is keen to develop his own skills and raise awareness of the medium of wood in a similar way to that of glass and ceramics. He is self employed, overseeing the running of Bole the Gallery in the West of Scotland. He won first prize in the Felix Levy category of the 2018 Turners' Company turning competitions. Richard will use his bursary award for a gilding course to refine and develop his ability in this field. His mentor will be Court Assistant Christopher Scott.

### Adrian Lloyd

Adrian left teaching in 2015 to become a full-time pole lathe turner, including teaching and tool making. He has taught in excess of 200 individuals in the last 2 years, built lathes and taught others to forge their own turning hook tools. Bowl turning is on the Radcliffe Red List of endangered crafts, but is currently seeing a healthy resurgence, and Adrian would like to encourage this. He has been focussed on teaching craft and would now like to return to developing his own skills as a turner and craftsman, and in turn, share what he learns through his teaching. He is newly elected Chairman of the APTGW. The Company have awarded Adrian a bursary to undertake the training he applied for and to seek some product photography tuition. His mentor for the award is Liveryman and professional turner Jon Warwicker.

### Jason Lock

Jason was working as a site carpenter until a life changing accident left him in a wheelchair. He was taught basic woodturning skills at a carpentry course and has been working to develop his own woodturning business. Mostly self-taught, his passion is unique mixed resin and wooden art forms. The panel liked Jason's experimental resin techniques, and provided an award to help pursue his interest and to help develop his website. His mentor is Liveryman and professional turner Patricia Spero.

### Matt Underwood

Matt has been turning since he was 11 years old and has attended many youth turning events. He is studying product design and technology at Loughborough University and is currently undertaking the 'year in enterprise' scheme which supports setting up a business. In 2018 he won the first prize in the Worshipful Company of Turners turning competitions in the AWGB plain turning junior category, and through this also won a commission to produce approximately 90 more of his winning piece for another Livery Company! The panel very much like his work, and keen to support his development, awarded Matt a bursary for training with Mark Hancock and Nick Agar. His mentor is Liveryman and professional turner Les Thorne.

### Matthew Whittaker

Matthew has been greenwood turning for 20 years, teaching in schools, local fairs and council run events. He would like to reverse the declining contact with physical making in schools today. He set up a charcoal forge to make the specialist tools needed for this type of turning, and helped set up the Northern Bowl festival which brings together teachers from around the country. The panel very much liked Matthew's work, and his enthusiasm for teaching, and awarded a bursary for Matthew to train in particular with Robin Wood for nesting techniques. Matthew's mentor is Liveryman and professional turner Katie Abbott.

The 17th International Woodturning Seminar will take place at  
**Yarnfield Park Training & Conference Centre**

**Stone Staffordshire ST15 0NL**

**from 7-9 October 2022**

The event will run from Friday lunchtime to Sunday afternoon.



**That's one extra demonstration compared to the last one. The Seminar aims to offer something for turners at all levels from beginner to expert. The seminar programme is guaranteed to inspire, educate and entertain!**



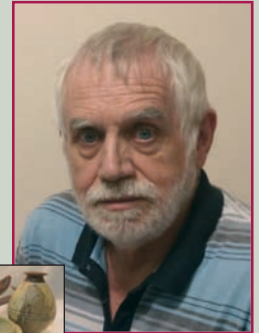
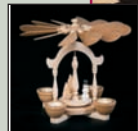
**Alain Mailland**  
France



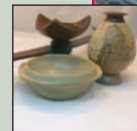
**Bob Rotche**  
USA



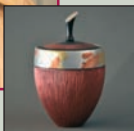
**Colwin Way**  
UK



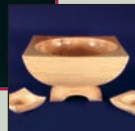
**Eugene Grimley**  
Ireland



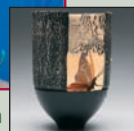
**Gary Lowe**  
UK



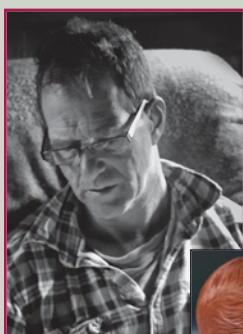
**Joe Laird**  
Ireland



**Joey Richardson**  
UK



**Nathalie Groeneweg**  
Ireland



**Neil Turner**  
Australia

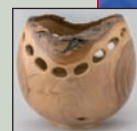


Throughout the event we have trade stands, a raffle and of course the instant gallery where we encourage everyone to bring up to 3 pieces of their best work to display.

Make this a date in your diary, you won't regret it! The seminar is open to AWGB members and non-members alike. We look forward to seeing you there! You can book using the booking form in this issue of *Revolutions* or you can book on the website at [awgbwoodturningseminar.co.uk](http://awgbwoodturningseminar.co.uk)



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**The early bird rate is open until the end of March 2022. You may pay a 50% deposit and the balance 4 weeks before the Seminar or you can pay in full. All bookings are guaranteed and will be refunded in full if the event doesn't go ahead.**



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I have paid by cheque/bank transfer/international bank transfer (delete as appropriate). We are unable to take card payments by telephone. Card payments can be made on the website or by sending a payment through PayPal to [awgbtrading@awgb.co.uk](mailto:awgbtrading@awgb.co.uk)

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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 Vice Chairman - Brian Mouat. His details can be found at the front of Revolutions or on the Website.

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**NIGEL EDWARD FLECKNEY**

**12th January 1949 – 23rd December 2021**

All at AWGB would like to send our commiserations to the family on the passing of Nigel Fleckney a Corporate Member and great friend of the AWGB. With our sincere condolences.

POEM

'The Green Man'

I saw you in the forest,  
Your eyes so deep and green.  
I saw you in the fields,  
Dancing there unseen.  
I heard your breath of life,  
As you tickled leaf and blade.  
I wondered at your rippling skin,  
Of amber, gold, and jade.  
I banish smog and poisons,  
As I bring you into my life,  
I release all pain and suffering,  
I refuse to live in strife.  
Your gifts of joy and bounty,  
Are welcomed in this place.  
Pray bring blessings to each season,  
And to this sacred space.



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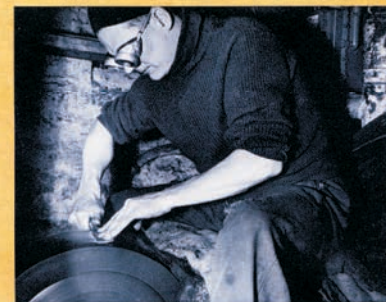
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We are offering seminar scholarships to a number of members including some junior members. We have funding for a total of 13 places. Four of these are for junior members and three are for minority groups. If you wish to apply, please return the form to the secretary by the 30th of April. Applicants will be informed of the results by the end of May.

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# A Story 200 Years In The Making (and taking almost as long to read)

## Stuart Clarke

Somewhere in the late Summer of 2019 I caught a local TV news article that combined two of my favourite pastimes, military history and woodturning!

The Earl Bathurst of Cirencester Park was announcing that the famous Broad Avenue of Horse Chestnut trees was being felled because old age and disease had made many of them potentially unsafe in an area frequented by members of the public.

The element that particularly grabbed my attention was that the avenue of trees had originally been planted circa 1815-1820 by the 3rd Earl Bathurst to commemorate the victory at Waterloo in 1815. The Earl was at that time the Secretary of State for war and Arthur Wellesley (The Duke of Wellington) was a close personal friend.

In my younger years I spent many a weekend travelling the UK and Europe taking part in Historical re-enactment events as a member of the Napoleonic Association and so the Napoleonic period is of great interest to me and the thought of turning a piece of wood with a direct connection to one of the most iconic battles and persons of that period sparked my imagination like a flint to steel!

I found the contact details for the Bathurst Estate Office and, nothing ventured nothing gained, sent an email with a brief outline of my interest in woodturning and connection with Waterloo/Wellesley and asking if it would be possible for me to obtain any of the Horse Chestnut being felled. To my surprise I got a prompt response saying that Lord Bathurst would contact me direct and soon thereafter I received an email from him commenting that he would be delighted to make some available for me and to make contact in September once the school holidays had ended, when work on the Avenue was due to commence.

In early October I dutifully turned up at an arranged time to meet Iain, the head contractor at Cirencester Park, and was greeted by a small mountain of large trunks of the two-hundred-year-old Horse Chestnut. Not only was I being gifted the requested 'piece' of this wood with which I felt such a connection, but was being generously offered more wood than I could handle! I had only been turning about 18 months at that time and I had no idea if Horse Chestnut was even a 'good' wood to turn and had never come across any commercially prepared/sold Chestnut turning blanks so knew nothing of its quality. However, thankfully I had taken the wife's VW Touran so had much more capacity than my Ford Focus and consequently was able to come away with most of it.

The wood was of course fresh cut and as green as you can get so it needed time to season, but I'm not sure my wife appreciated having it stacked up in the back garden underneath the kitchen window! However, with the onset of Winter I was able to relocate it to the empty greenhouse until the following Spring and it seemed to dry quiet well judging by the weight difference. There was no sign of cracking but some black staining and frothing was evident on the paint sealed open grain ends, which I assumed was a bacteria or mould.

In September 2020, nearly a year after the trees were felled, I was contacted again by Iain, the lead contractor, saying that the Head Forester at the park, who was overseeing the project to remove and replace the Broad Avenue trees, was due to retire soon and asked if I was able to make a retirement memento out of a piece of the Horse Chestnut.

Although it had been a year since felling, I had not used any of the wood and was pretty sure it was not yet properly seasoned and warned that it may split or warp as it completed drying. Nevertheless, he was happy for me to try and I was chuffed to have been asked to make something with a special meaning to the Head Forester who had a long connection with these trees. (My first commission).

We agreed a goblet would be nice and so I sectioned up one of the logs and turned a goblet with a little textured band, taking photos at each stage, from log to finished form, to go with the gift and establish the connection to the wood, a small selection of which is shown below.



This was only my fourth goblet at that time and I had only recently started experimenting with texturing so was a little nervous about how it would turn out. However, the wood showed no signs of warping or splitting and in fact was a soft easy wood to turn, although difficult to get a good final cut because of tear out and relying on heavy use of sanding sealer, very fine cuts and low grit sanding to achieve a smooth finish. The wood even revealed a little shallow spalting in places, some of which I was able to retain, and which I assume related to the black staining mould mentioned earlier. The goblet was presented to the retiring Head Forrester by Lord Bathurst along with the photos in early October 2020 and I was sent the picture of the occasion (opposite). I made one other goblet shortly after from the other quarter of the section already used but otherwise ignored the logs for another Winter, allowing them to season further.





Early Spring 2021 I decided it was time to have a go at something bigger to see if the wood had seasoned enough, plus I had wanted to make something for Lord Bathurst in repayment for his generosity.

I had in mind to make a wide rim platter with some sort of decoration or texturing included. Turning the platter was fairly straightforward, having done a number previously and being my favourite shape to create and decorate.



However, even though it had been some 18 months since the wood was cut it had clearly not fully seasoned and over the next week a fault in the wood opened up and the platter warped terribly and so couldn't be presented as a gift.....to an Earl! I guess that after 200 years of life it was going to take a little longer to dry to a stable state!

So, I let another couple of seasons pass and in August 2021 had another go with a smaller piece and turned a pleasing



tree shape (about 17cm tall) which neither warped nor cracked and additionally was my first piece almost wholly done with the skew in an effort to achieve a better finish with my cuts on this soft wood. This piece was destined as a gift back to Iain, now the new Head Forrester.

With this piece being successful I decided to have another go at a larger item for the gift to Lord Bathurst and cut off the largest section I

could get from one of the logs, which maxed out the capacity of my lathe which has a maximum swing of 12" and consequently was the biggest piece I have ever turned.

I mounted the wood on a faceplate and shaped the underside to a smooth curve, adding a couple of bands of light texture coloured with spirit stains and liming wax.

Hollowing the deep bowl made a mess of the workbench with so much to remove but because of the softness of Horse Chestnut it was not hard work and in fact thrilling as long streams of shavings flew past me. Again, it required a generous application of sanding sealer to harden the soft fibres and then lots of sanding through the grits to remove the tear out and reach a satisfactory finish.

I gave the bowl a couple of weeks to 'move' but there was no warping evident and so, happy that the wood was

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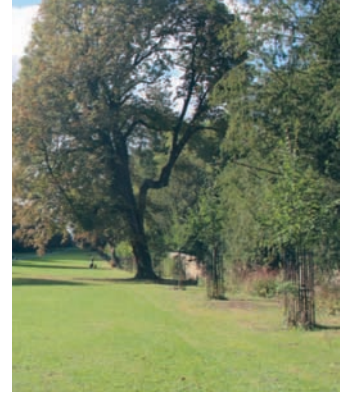
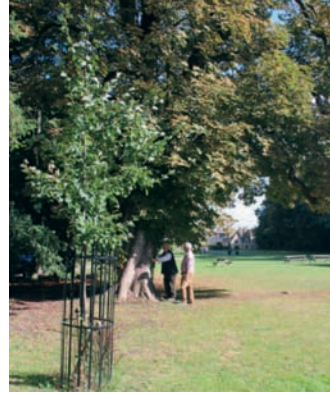
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stable, contacted Iain again who kindly arranged a date to present the bowl to Lord Bathurst and I was privileged to be able to offer my thanks in person for his generosity two year previously.



Most of the felled Broad Avenue trees have been replanted with young Lime trees over the last year or so but the mammoth task of replacing the grand formal avenue is ongoing. A number of pairs of the original horse chestnuts

still stand majestically along the avenue but I recommend you visit Cirencester Park over the next year because the remaining old Horse Chestnut trees will be felled over the coming years and replaced with new Lime trees, which are being grown on at a nursery in order to maintain equal growth with those already in place.

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# Saturn Bowls and Op Art

**Robin Goodman**

At the Woodturners Worldwide online symposium in September last year, I was particularly intrigued by Jason Clarke's Saturn bowl demo. The wide but thin rim had been transformed into several rings that could rotate independently and could be offset if required. The means of holding the rings in place was not immediately obvious. He chose Zebrano, which has a very strong grain pattern and by rotating the rings relative to each other an interesting variable effect can be achieved, photo 1.

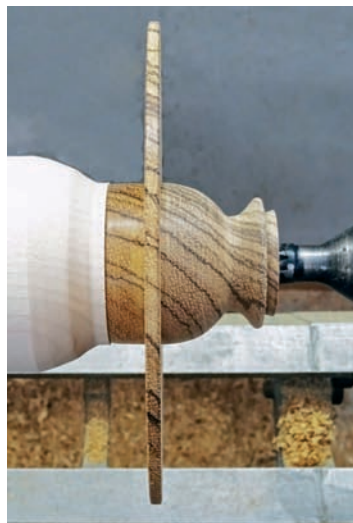
He had cleverly linked the rings by making a 45° cut from the top and underside to intersect accurately and form a concealed 'v' shape on its side. To make these very narrow cuts, he had made a special micro parting tool with an extremely thin tip.



1. Jason's demo bowl

I initially tried to make a Saturn bowl using his method and design. This proved much more difficult than I had anticipated. I shaped the inner bowl profile together with the very thin 3mm rim from a 150 mm diameter by 50mm thick Zebrano blank, photo 2.

Grinding a special micro parting tool as suggested by Jason was not easy. From a short length of 6 mm square section HSS steel I carefully ground it down to produce a thin – 0.4 mm – tip a few mm long, as shown in photo 3. However, it proved so delicate that the tip broke twice, when trying to make the first 45° cut. It was also prone to making a bad catch, not helped by the fact that my tip was not exactly at right angles to the base of the tool blade; also it was cutting cross grain. Maybe I should just blame operator error!



2. narrow rim



3. micro parting tool

Another problem was that each pair of cuts had to be ridiculously accurate. Photo 4 shows the tool about to start a cut. To ensure a satisfactory 'v' cut within the 3mm thick rim and to maintain enough strength in the rim, the depth had to be accurate to about 1/2 mm and the second cut from the



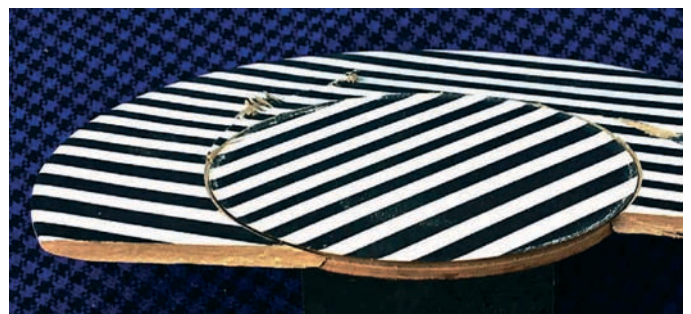
4. micro parting tool cutting

other side had to line up with first to about 1/2 mm; the angle was also critical. I found this almost impossible to achieve, success being partly dependent on luck, so it would inevitably lead to more failures in the 3 or 4 'v' cuts needed for each bowl. Slight distortion and warping of the thin rim also made the delicate cuts more difficult. Photo 5 shows how I failed to



5. failure 1

make a good 'v' cut between rim and bowl; the first cut went right through and inadvertently separated the bowl from the first ring. Another lesson learnt was that for eccentric rings you need to have the wood grain tangential at the thinnest part of the ring for greater strength. A second attempt on a different rim resulted in a bad catch, although the first pair of 'v' cuts was otherwise satisfactory. In addition, this coloured rim stuck fast to the very tight jam chuck guide cylinder and in separating it the rim broke, photo 6.



6. failure 2

It was time to consider what modifications I could make to have more hope of success. Instead of a 'v' cut, a single cut could be made at either at 45° or vertical. My thinnest ordinary parting tool is 1.4 mm thick and if used for 45 deg cuts would lead to an unsatisfactory 2 mm drop across the cut joint. A vertical cut appeared a better option.



To make the rings a reasonably tight fit, one simple solution is to cut each ring separately and provide support from underneath. In a similar way to cutting captive rings on a goblet stem, but with extra accuracy required, each rectangular section ring was cut from the rest of the blank to a diameter exactly matching the adjacent ring, photo 7. To increase the strength of each ring and minimise warping, I increased the thickness from 3 to 6 mm.



7. cutting rim

For a design with eccentric rings varying in width around their circumference, I needed to turn using at least 2 different centres. I tried an unusual combination of a standard spigot plus an offset face plate ring, photo 8. The maximum offset I could achieve with this combination was 5mm, which enabled me to produce rings with widths tapering from 20 to 10mm, see my first successful zebrawood bowl in photo 9.



8. spigot plus faceplate



9. Zebrawood

In the past I have made bowls using a series of rings of increasing size that are also moved relative to each other to produce patterns. A blank was made up by gluing different coloured woods together; it was then sliced into 6mm thick boards, which were cut into rings, photo 10a, at an angle on the bandsaw – it was necessary to cut the rings into 2 halves before sawing and then glue back together again afterwards. Before gluing the rings together, they were carefully twisted relative to each other. Turning was straightforward, photo 10b, and the interesting pattern only emerged on completion. Plan view is shown in photo 10c. This is a quicker way than the traditional segmental technique.

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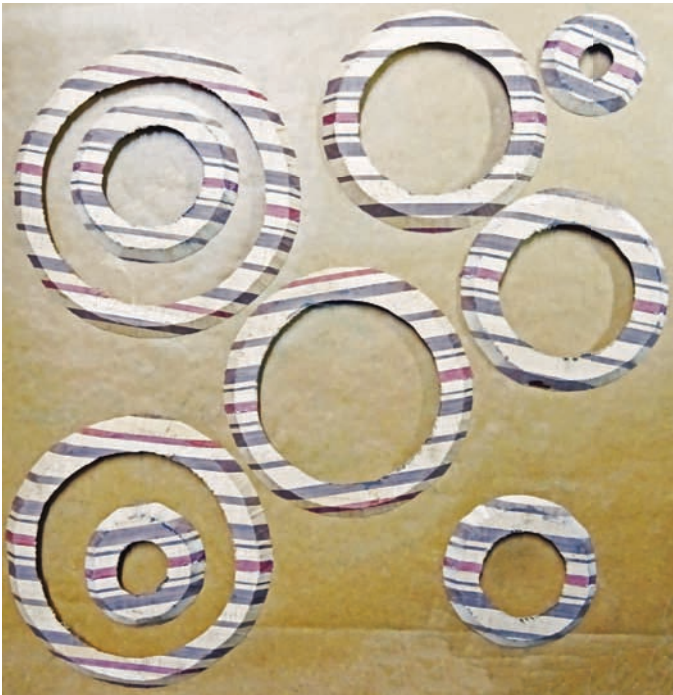
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10a individual rings

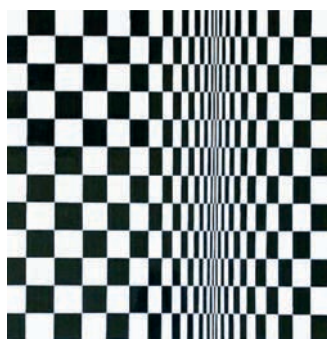


10b turning outside

I like to add colour or decoration to many of my pieces. For the Saturn bowl, to make use of the rotation of the rings, I immediately thought that a geometric pattern, along the lines of 'Op art', that changed when rings rotate, could work well. Op Art or Optical Art is a branch of mid-20th century geometric abstract art that often creates optical illusions. It is usually achieved by the precise manipulation of shapes and colours. The English artist Bridget Riley produced many such designs including 'Movement in Squares' 1961, photo 11a and the curvier design shown in photo 11b.



10c bowl from board plan view



11a Riley squares



11b Riley curves

I was interested in Op art a long time ago. My front door is made up of chamfered vertical 70 mm wide boards butted together to form a groove at each joint. Producing a picture across all the grooves is difficult and tends to result in distortion when viewed. An obvious option was to make a geometric pattern coinciding with the vertical grooves, op art in essence. I came up with a simple design and it has now been on my front door in Bristol for many decades, photo 12.



12. Front door

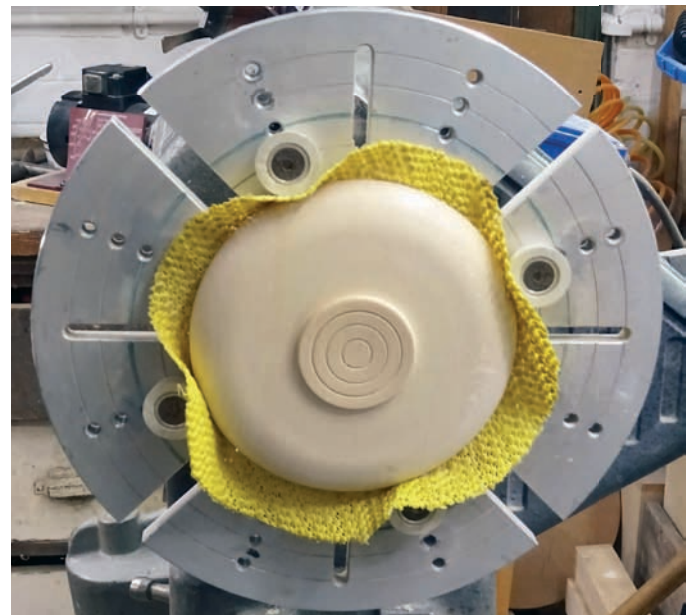
For my new bowls I opted for 3 different pattern designs using Sycamore blanks that I already had. Having cut and assembled the rings with as tight a fit as possible, I airbrushed a base colour of white or yellow. The next stage was to pencil on the designs and then laboriously add narrow masking tape to form the designs, photo 13.



13. Masked up

4mm wide stripes, radial lines at 10 deg intervals and skewed radial lines were my 3 designs. After airbrushing with black paint and in one case with an extra iridescent layer, the masking tape was removed to show the planned patterns.

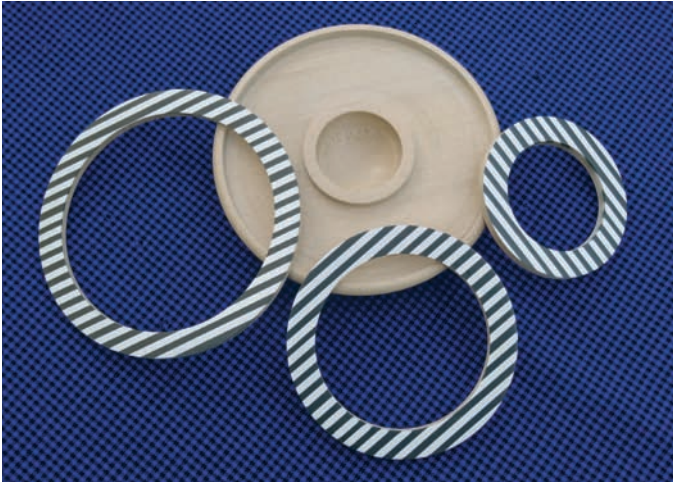
The bowls were then turned with integral rims to support the rings. Using Cole jaws, the bases were finished off as in photo 14.



14. Finished bottom



The first design had a small upstand on the inside and outside of rim, see photo 15a. The others had a smaller rim hidden by the largest ring on top.



15a. B&W ring parts



15a. B&W ring parts



15b. Parallel original position



15c parallel 2 rotated

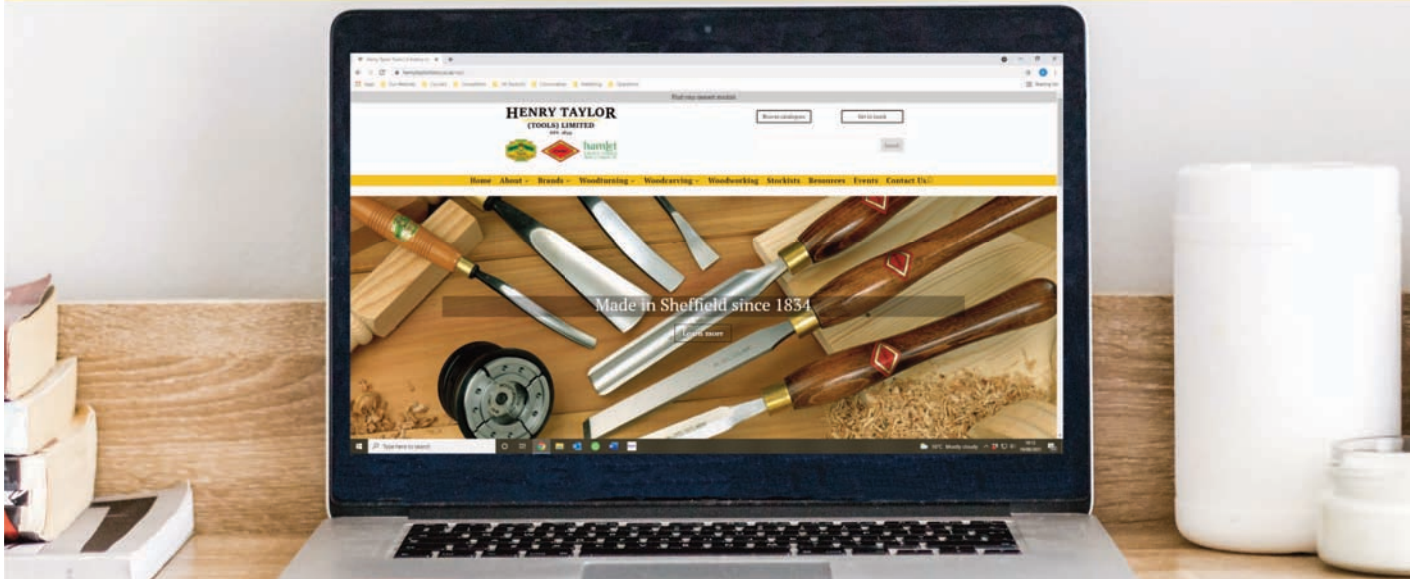


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16a. B&W original position



16b. B&W radial offset 1



16c. B&W radial offset 2



17a. Yellow and Black skewed radial



17b. Yellow and Black skewed radial offset

Photo 15b shows the parallel design as formed and then in one possible arrangement after rings had been rotated, photo 15c. The radial design is shown as original, photo 16a and then in 2 possible configurations after rotating the rings, photos 16b and 16c. For the skewed radial pattern, I used a yellow first coat; original and one rotated option are shown in photos 17a and 17b.

This was an interesting project that started with Jason's demo showing how one could make a bowl rim of interconnected rings that can be rotated independently. The original method proved very difficult, so changes were made and new decorative patterns were developed by using the rotation of the rings. I was pleased with my idea of using Op art designs for the rims and with the final outcomes, which are hopefully unique.

**Dont forget to renew  
your membership!**

# Three Tiered Fruit Stand

**David Ritchie**

It is widely accepted that 'Ethylene' a natural plant hormone, accelerates the ripening of fruits. This phytohormone is particularly strong in 'bananas' and when in direct contact with other fruits causes them to ripen prematurely. "What has this to do with Woodturning?" you may ask, well it's where this project started.

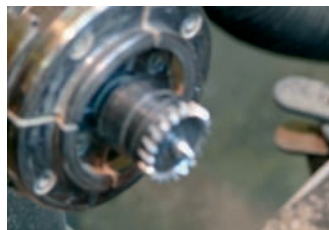


First Thoughts - I was asked to turn a fruit stand to suit a large 8-10 seater table in a farm house style kitchen, and could the first bowl be as large as possible because the type of fruit would vary from kiwi fruit to small melons. This request meant that at least 6" clearance was required between lip of bowl 1 and the under side of bowl 2. The top bowl was intended for bananas only when available, so 8"-10" would be adequate. The only fixed measurement I had control over was the size of the bowls. I therefore decided to turn the bottom bowl first and work backwards to complete the task and satisfy the request.

## Bowl no. 1.

The wood chosen was 'Ripple Sycamore' this was lightly spalted, available and of a colour to suit the decor.

I prefer not to use a face plate whenever possible to avoid drilling unwanted holes.



I find that mounting between centres using a 32mm revolving steb centre in the chuck (pic.1)

The pictures shows the tail stock in place which I find is quicker and safe, providing you keep to common sense rules.



Please make sure the blank is sound and has at least one flat surface for the steb centre. By using reasonable pressure this ensures the steb has full square contact with the surface of the wood.



Having previously scribed a circle at the size required the blank had been trimmed on the band saw reducing the amount of 'out of balance' factors I was dealing with.

Keep the speed low until the recess has been cut for the chuck.



Once you are happy that the recess is clean and of the

correct size for the chuck, reverse the blank and turn what will be the back of bowl no.1.

The blank I started with was 410mm diameter and 75mm thick, and as I wanted to finish at 380mm and 65mm deep this had to be taken into consideration at this stage. Using a 15mm bowl gouge create the shape leaving an 18 mm lip round the edge. I intended to fit a turntable to the base to ensure access to the fruit, if you wish to do this, make sure you have left sufficient flat base and thick enough for the screws.



150mm turntable requires 215mm across the diagonals, so allow 230mm of surface. The screws are inset by 15mm and 15mm long screws should be adequate.

Having cut the recess for reversing the piece, ensuring that it is a clean cut and as previously, fits the chuck for maximum grip, failure on this small detail will cause it to run out of line. Finish the base with a 10mm bowl gouge and I shear cut with the edge of a finger nail profile spindle gouge, ensure you are confident with this cut and your tool is sharp, this gives fine shavings and a good finish, then cut back through the grits to 600.

## Hollowing out

At this stage reverse the blank and start to hollow out, again I used a 18mm and 15mm bowl gouge leaving a 25mm lip before entering the bowl. Take care to work down an



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inch at a time leaving the centre mass intact as long as possible.

By working down the side you will keep the vibration and flexing to a minimum, this will increase as the centre mass is removed.

The centres of bowls 1 and 2 require a spigot to take the baluster between each bowl and as added decoration and to disguise the joint turn a small bead at the edge.

This spigot needs to be as long as the material will allow, this particular one allowed a 40mm deep hole.



I recently discovered a new way of scraping, new to me that is that was very quick to clean up the inside prior to sanding, and achieve very good results. This particular scraper blade was produced by Nikos Siragas, an international turner from Greece, ground at 40 degrees and bolted to a homemade 1 meter long shaft. It is a slotted tear drop shape. I think it gave me much better control and an excellent finish, due to its weight and stability.



I am very aware that more experienced turners than I, can probably get as good a finish with a standard scraper, however the additional weight and ease of presentation, just above centre and at 45 degrees gave very fine shavings, not dust. Finally sand the bowl to 600 grit.

## Drilling Bowls For Spigots/Balusters

The top of the spigot on bowl 1 was finished at 35mm a 20mm hole was drilled down the centre. Mount a sharp 20mm Forstner bit in the chuck in the tailstock and by keeping the lathe speed low drill a hole 35-40mm deep. At 380mm diameter this bowl is too large for most pillar drills, if you have to do it by hand make sure it is vertical or you may create the second 'Leaning tower'.



## Bowl no. 3

Both bowls 2 and 3 were turned from the same stock and I knew that bowl 3 was to be approximately 230mm in diameter but did not know the depth required to maintain symmetry, however by factoring the size of bowl 1 the symmetry could be maintained.



e.g. bowl 1 380 wide 64 mm deep therefore  $380 \div 64 = 6$

therefore bowl 3 at 230mm divided by  $6 = 38$ mm deep, and by applying the same reasoning the 25mm lip on bowl 1 now needs to be 12mm.

Now turn the bowl remembering that it does not require a centre spigot but does require a spigot in the base to take the baluster, to achieve this I mounted it in Cole jaws and supported by the tail stock created a 15mm by 35mm spigot.

## The Jig

To calculate the diameter of bowl 2 and again ensure it was symmetrical I constructed a simple jig. With bowl 1 mounted on the lathe I ran a line from its centre down to and through the tail stock, knowing that bowl 3 was turned to 230mm an off cut was drilled at 115 mm and threaded on the line.



A second line was then laid from the top of the rim and passed again through the tail stock about a meter away.



By sliding the off cut down the centre line until the top makes contact with the top line we can now measure how far from the rim of bowl 1 bowl 3 needs to be.

By measuring approximately 230mm from bowl 1 the distance from the middle line to the top of bowl 2 became 305mm diameter.



Again using the same factor system I calculated bowl 2 at 305 diameter needed to be 50mm deep.

Bowls 2 and 3 were turned in exactly the same way as bowl 1, in all cases try to keep a constant wall thickness, hollowing a little at a time, whilst retaining the centre mass for as long as possible.



I am not an advocate of very thin walls, this is purely a personal view but in this project bowl 1 was finished at approximately 14mm with a 16mm base, bowl 2 at 12mm and the top bowl at 9mm. See 3 tiered diagram (over).

## Balusters

The supporting balusters were designed to be as slim as possible whilst retaining rigidity, symmetry and enough strength to hold a considerable weight of fruit and use. The design is down to personal choice, however





in this project symmetry plays an important part therefore when turning the balusters the same factors apply. The relative lengths were decided by the jig but their thickness and taper is determined by the same factors eg the bottom of the baluster to bowls = 40mm tapered to 32mm. :-  $40 \times 12/15 = 32\text{mm}$   
The second =  $32 \times 9/12 = 24\text{mm}$



Take care to ensure the chuck spigots have clean cut shoulders and give a sound fit when you drill or turn the end spigots. The last thing you want is for the work to drift out of line when drilling or turning end grain.



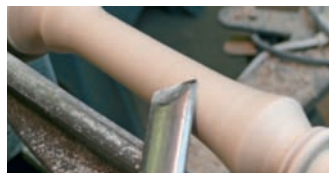
Attention to detail when deciding the size of the drill bits to be used (15mm and 20mm) were used in this instance.



Turning the balusters blanks is straight forward, turn down to their maximum diameter and mark the position of the features, beads, coves etc then work in stages through the profiles.



Its a good idea to mark the top ends to ensure the taper goes in that direction or its an 'oh dear' cut that I know to my cost. Using a sharp 3/4" skew will give a good finish prior to sanding to 600 grit.



### Fitting the Lazy Susan (turntable)

A separate base was turned to 40mm thickness with a diameter of 170mm. I decided to fit the turntable recessed 50/50 into the base and bowl base therefore a recess of 2.5mm was turned into both bowl and turntable base. A loose drive fitting indicated that 1mm was required to be skimmed off to increase the clearance between both bowl bottom and turntable base.

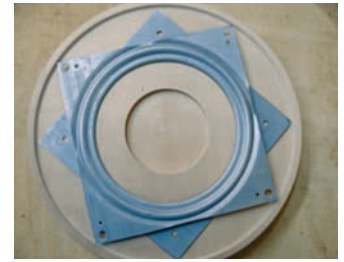


Depending on the size of the turntable used it is useful to leave a centre area in the base to aid location of the turntable itself. Fitting the turntable required screwing it to the base using 10mm



screws then turn the top half 90 degrees and mark the position of required hole to be drilled through the base large enough to take a small screwdriver to fix the top section in place.

Turn the top section again until each hole is directly between the base screws, and mark each one. Enlarge the marks with a sharp bradawl. To fit the two together simply lay the bowl on a flat surface locate the turntable base above and rotate until the 2 holes synchronize, turntable to bowl base and insert the first 10mm screw. By indexing round, the other 3 screws can be located. Take care not to use screws that are too long as they will come through the bowl base.



### Sealing and Finishing

Having finished all parts to 600grit apply 3 coats of Finishing Oil (or finish of your choice) cleaning down between each coat, I use grey and white Webrax which acts as a de nibbing agent and final dust removal. Leaving 24 hours between applications you should achieve very good results.

### Assembling and Glueing up

Before applying glue to anything, assemble dry and check the symmetry ensuring all components stand vertical. Viewed from about 2 meters when lined up with a large set square will clearly show if the balusters or bowls are out of line.

### Handy Hints

1. Always try to grain match particularly on the balusters
2. I use a Thixotropic glue making sure to wipe any over spill with a damp cloth as it occurs.
3. Reduce the size of your spigots slowly using fine abrasive until a good push fit is achieved.
4. I prefer to use a steb centre rather than face plate because it is quicker and avoids unnecessary holes, but be sure the wood is sound, use sufficient pressure from the tail stock and monitor your speed until you gain confidence.



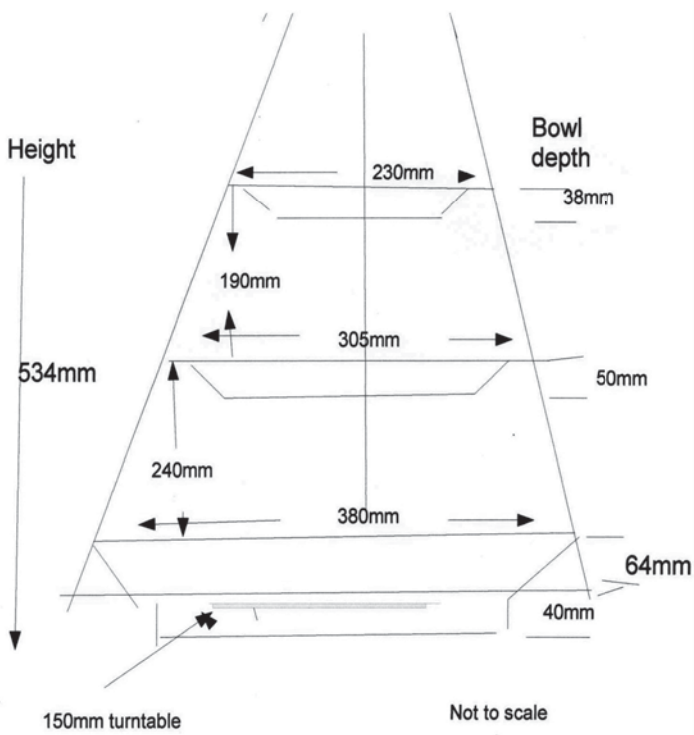
### Materials used

Sycamore blanks (or wood of your preference)  
Bowl blanks 16" x 3", 13" x 3" and the top bowl 10" x 3"  
Spindle blank for balusters 18" x 2"



Abrasives 180 - 600, Adhesive and Finishing Oil.

3 Tiered Fruit Stand



This diagram shows the measurements used, the distance between the bowls is taken from lip to lip to accommodate different designs. Note: The lazy susan turntable required 215mm clearance.

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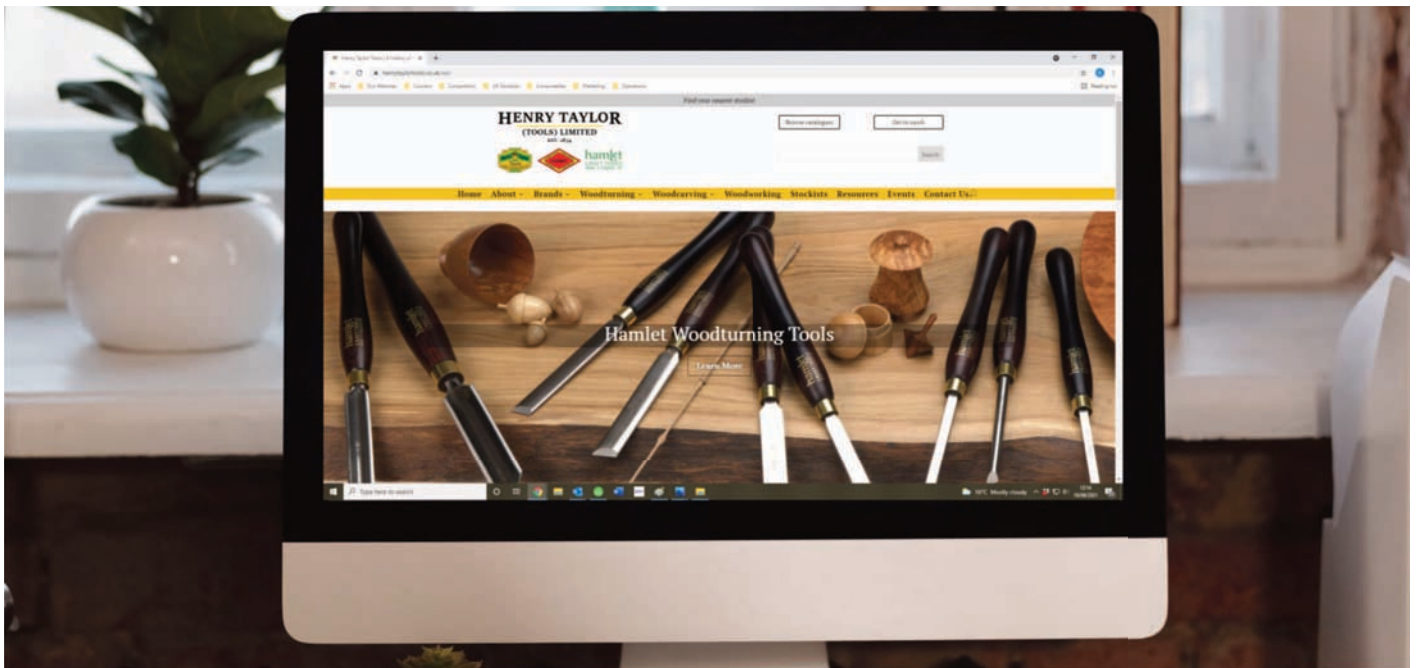
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# Annual Gallery Night

**Phil Lobb**

The Kennet & Avon Woodturning Club held their Annual Gallery Night at St Johns Church Hall, Upper Studley, Trowbridge on the evening of Thursday 9 December.

The members displayed turned pieces that they had produced throughout the year. The committee decided this year to hold a competition to make wig stands, once the judging was completed and prizes awarded the stands would be donated to "The Little Princesses Trust" which was formed in 2006 by Wendy and Simon Tarplee following the tragic loss of their five-year-old daughter Hannah to Wilm's Tumour in 2005. Whilst Hannah was extremely ill, her hair loss was an over-riding concern and so her parents desperately searched to try and source a wig for her. The Trust now provides real hair wigs for little girls and young ladies who have lost their own hair as the direct result of cancer treatment. The trust which was formed at Hereford has grown to a point where it is not only providing many wigs each year but has also contributed over £15 million pounds to 80 research projects related to childhood cancers. In 2019 the trust became the holder of the Queens Award for Voluntary Service in recognition of its invaluable work and contribution to cancer research.

Over 40 wig stands were displayed and judged on the night. Mr Martyn Perry who is an Ambassador for The Little Princesses Trust attended along with the Mayor of Trowbridge Denise Bates and Councillor Jo Trigg of the County Council; all three guests willingly helped with the judging of the wig stands.



Club Chairman John Boyne-Aitken discussing the competition exhibits with Councillor Jo Trigg.

As you would expect from our club title the membership of some 46 people are drawn from all over Wiltshire, East Somerset and Bath.

The club Chairman – Mr John Boyne-Aitken thanked our three guests for their help and support throughout the evening, he added that he was amazed by the number of stands that had been turned and offered up for judging, it was clear that such a worthy cause had positively impacted on the membership.

Kennet & Avon Woodturning Club meet on the second Thursday of each month at St Johns Church Hall starting at 7:15pm. The evening typically will include professional woodturning demonstrations and opportunities for hands on and one to one tuition for those that wish to improve their skill set. New members regardless of competency are always made very welcome.

Potential newcomers are invited to contact John on 01225 752373 or Philip on 01225 763540.



The winner of the competition was Dennis Albutt (above) and (below) the runner up was John Lawrence being presented with their prizes by Trowbridge Mayor Denise Bates



**Association of  
Woodturners**  
of Great Britain



## Important Notice

We are setting up a members only area on the website for all individual, associated and affiliated club members.

There will be a single password for all which is **#Fr4xinus#**.

Keep this somewhere safe if you plan to use the members only area on the website! Please don't share the password with anyone else.





## Young Turners Training Programme

Date	Topic/Technique		Venue
22nd April 2022	Various Projects and techniques Workshop Health & Safety	Rachel Taylor	Bury-St-Edmunds Suffolk
June 11th 2022	Various Projects and techniques Workshop Health & Safety	Les Thorne	The Woodturners Shop, Four Marks Hampshire
September 24th 2022	Various Projects and techniques Workshop Health & Safety	Les Thorne	The Woodturners Shop, Four Marks Hampshire

**For application forms and information visit... [www.awgb.co.uk](http://www.awgb.co.uk)  
Or contact... Ron Caddy - 07903 313065 e-mail [acorncrafts@tiscali.co.uk](mailto:acorncrafts@tiscali.co.uk)**

### *Note from the editor*

***My apologies to John Hooper...***

**who supplied me with a new email having changed 2 questions  
in the December part of the quiz.**

**The questions were correct, but the answers were incorrect  
so here are the correct answers, with a reminder of the questions.**

**Sorry John!**

*sheila*

### **Chair Making**

**7. This chair is  
commonly known as a  
"Smokers Bow". Give  
two other names that  
it is also known by.**



### **Chair Making**

**10. This chair may be made  
without rockers, but this  
will need changes to the  
stretcher design. One way  
is to add side-stretchers to  
make a box-stretcher  
arrangement. Give an  
alternative stretcher  
arrangement.**



### **Answers:**

**Chair Making**  
7. Captains, Bosuns

10. "H" stretcher arrangement with side-stretchers and a centre cross-stretcher.

See  
woodturningweekender.co.uk  
or call 01473 890118 for more details



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## Feedback from the 2021 Weekender

- *I bet you're fed up of these messages but I would just like to Thank You for organizing a great show – Colin R*
- *Thanks for a fabulous weekend. It exceeded our expectations by a country mile – Shirley and Paul H*
- *Great service, great Weekender, great company – John M*
- *I'd just like to thank you and all the team for another great weekend, just what the doctor ordered – Gary L*



## HEADLINE DEMONSTRATORS



Darren Breeze



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