Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 74 | £2.20 Free to members | September 2005

The Emperor - Nick Arnull - Sycamore - 6" x 3"
Winner of the Tony Boase Award
for the best piece in the seminar instant gallery

Demonstration Days Year 2005 at Craft Supplies Ltd

Craft Supplies hold FREE Demonstration Days at The Mill every first weekend of the Month

Saturday Demonstrations 10.00 am - 4.00 pm

Sunday Demonstrations 12.00 pm - 4.00 pm

Come along and see the following demonstrators

Saturday & Sunday October 1st & 2nd

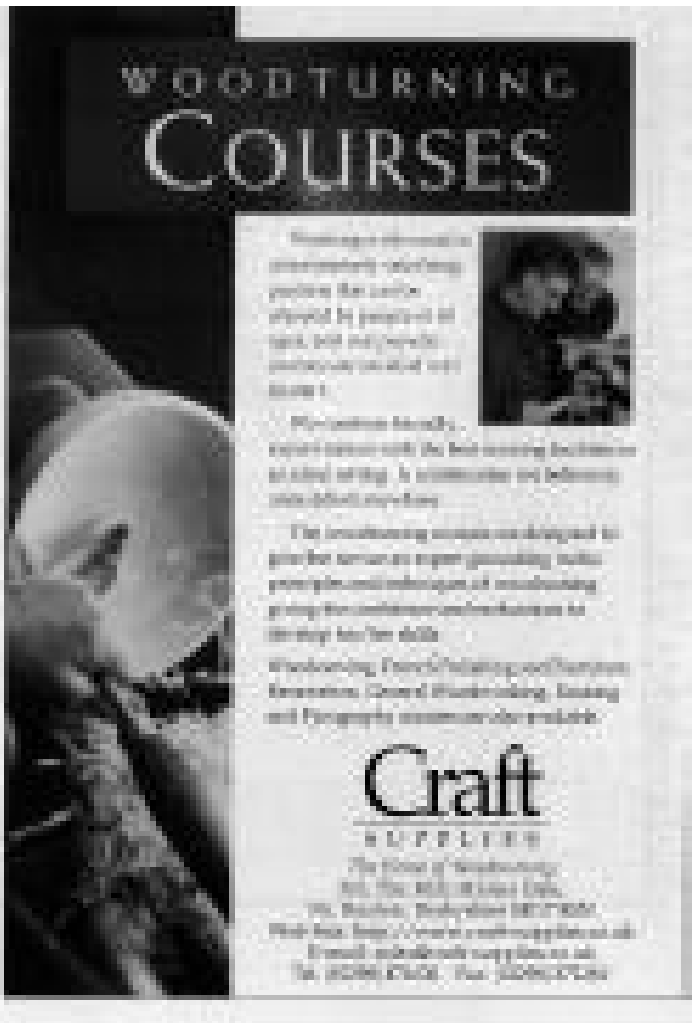
Autumn Show

The Agricultural Business Centre, Bakewell

Admission charge payable - Plenty of Car Parking (all pay and display)

Open Saturday 9.00 am - 5.00 pm - Sunday 9.00 am - 4.00 pm

Saturday & Sunday 5th & 6th November	Saturday & Sunday 3rd & 4th December
JAMIE WALLWIN	**MICK HANBURY**
Woodturning Demonstration	**Woodturning Demonstration**



Executive Committee
www.woodturners.co.uk

President
Ray Key, The Firs, 53 Weston Road, Bretforton, Nr Evesham WR11 7HW
Tel/Fax: 01386830142
E-Mail: ray.key@btopenworld.com

Chairman
Tony Witham, 39 Horsey Road, Kirby-le-Soken, Frinton-on-Sea, Essex. CO13 0DZ
Tel: 01255671697
E-Mail: tony@awitham.freeserve.co.uk

Treasurer
Mike Morley, Lyncombe House, 7 Deepwell Drive, Camberley, Surrey. GU15 2HF
Tel/Fax: 0127623424
E-Mail: awgbtreas@hotmail.com

Secretary & Vice Chairman
Lionel Pringle, Merrymead, 57 Westfield Lane, St Leonards on sea, East Sussex, TN37 7NE.,
Tel: 01424752452
E-Mail: lionel@lepringle.plus.com

Membership Secretary
Derek Phillips, 15 Greens Road, Cambridge. CB4 3EF
Tel: 01223312134
E-Mail: derek.phillips@virgin.net

Trade & Business Liaison
Tony Walton, 7 Maple Leaf, Tiptree, Colchester, Essex, CO5 0NJ
Tel: 01621810949
E-mail: twwoodturning@lineone.net

Data Manager & Newsletter Editor
Mike Dennis, 72 Hawes Close, Northwood, Middlesex, HA6 1EW
Tel/Fax: 01923829844
E-Mail: michaeldennis07@aol.com

Members Development
Ray Tunstall, 8 Ragoon Road,Solihull, West Midlands, B92 9DB
Tel: 01216882777
E-mail: ray.tunstall@blueyonder.co.uk

Web Master
Brian Partridge, Homeside, Lady Lane, Hadleigh, Suffolk, IP7 6AF
Tel: 01473828489
E-Mail: brianpart@aol.com

Insurance & Health & Safety
Peter Hockley, 6 Brook Croft, Marston Green Birmingham, B37 7EP
Tel: 01217793220
E-mail: peterhockley3@aol.com

Regional Representatives

Midlands & Wales
Ray Tunstall, 8 Ragoon Road,Solihull, West Midlands, B92 9DB
Tel: 01216882777
E-mail: ray.tunstall@blueyonder.co.uk

North & Scotland
David Grainger, Laurel Bank, Kirby Thore, Nr Penrith. Cumbria, CA10 1XN
Tel: 01768361744
E-mail: woodinwest@care4free.net

South
Adrian Needham, Brimbles, 114 Slough Road, Datchet, Berkshire SL3 9AF
Tel: 01753593771
E-mail: ajneedham@e-brimbles.com

Eastern Counties
Brian Partridge, Homeside, Lady Lane, Hadleigh, Suffolk, IP7 6AF
Tel: 01473828489
E-Mail: brianpart@aol.com

Chairmans notes

The Seminar
The international seminar is over for another two years, it was a hectic week before the seminar and e-mails were flying making sure that all would run smoothly as there were requests for equipment needed beyond normal turning lathes and tools. As there was to be more surface decoration demonstrations which needed gas blowlamps, Pyrography machines plus the use of air tools.
All the committee arrived at Loughborough University early on Thursday morning and work commenced straight away as all the floors needed to be protected with heavy polythene sheeting before the lathes could be positioned in the lecture theatres. We were faced with one small problem with access to the loading bay as they are now in the process of building over the loading area and with only parking for one of the traders at a time we envisaged a log jam but as it turned out unloading seemed to go well. At the opening ceremony on Friday afternoon it was a nice surprise to see so many new delegates and as always, great to renew old acquaintances.

Our guest Reg Sherwin officially opened the instant gallery. The display of presenters and delegate's work was really presented in a professional manner. The display equipment that the association purchased two years ago really works well in displaying such an array of fine work. It just gets better every seminar, it is so encouraging to see woodturning it this country exceeding expectations.

The Banquet on Saturday night was a huge success after the dinner our guest of honour Reg Sherwin was presented with a plaque awarding him lifetime membership of the AWGB for his outstanding contribution to woodturning.
Jackie Boase then presented Nick Arnull with the Tony Boase award for the best piece in the Instant Gallery.

Then came the auction with Reg Hawthorne doing the honours he did a grand job as our auctioneer and raised £3,005 for the members development fund.

DATA PROTECTION ACT
Your personal details are held on a computer belonging to the AWGB. Your details are purely for the use of the Association and are not passed on to any third party. If you object to your name, address and telephone number being held on a computer belonging to the AWGB, then please write to the Secretary. (Address Opposite)

AWGB LAPEL BADGES
(Brass & Enamel)
£2.50 p&p inclusive
CLOTH BADGES
For sewing on Smocks etc
£4.00 p&p inclusive
CAR STICKERS
£1 and sae (9"x6") or postage free with badge orders
Send Cheque etc, to Tony Walton (Address Opposite)
MAKE ALL PAYMENTS TO AWGB

Front Cover

The Emperor
made by
Nick Arnull
Sycamore - 6" x 3"
Winner of the Tony Boase Award for the best piece of work in the Instant Gallery by a delegate. Presenters and Committee are not elligible for this competition.
More pictures of the selected 50 pieces on throughout this issue

Copy deadline for the next edition of Revolutions
15th October 2005

Lionel and his team did a great job selling raffle tickets and raised over £2000.

Even though we did not have the use of the nearby building for lunches as at the last seminar, it meant a little more walking. I felt that this weekend had been a great success and I put the smooth running of the seminar down to Ray Key, for all his expertise in providing us with a list of presenters and working out of the programme, Mike Dennis, for all his work with the university and all of the printing and publicity and Mike Morley who took all the bookings from the delegates. Of course it would not have worked without the rest of the committee who worked tirelessly throughout the seminar - thanks everyone it is a great team.

Committee vacancies
It was announced at the closing ceremony that I would not be standing for re election at the next AGM. Lionel Pringle who at this time as Secretary and Vice Chairman has agreed to stand for the post of Chairman.
It was also announced that our Treasurer Mike Morley would not be standing after 2007 so we are looking for person's to take on these two roles.

Ballot of Members
The ballot relating to the changes to the section on associated clubs in the constitution, for the removal of paragraph three and with it any offer of an insurance package.

A total of 540 ballot papers were returned 482 in favour of the motion and 58 were against the motion. The motion is consequently carried.

Please delete paragraph three from Associated clubs section of the constitution in your members handbook.

Tony Witham

Editorial

As you can see I do not have a lot of room to ramble on in this issue of Revolutions. I have just returned from what I consider to be our best ever seminar. Everything about it went as smoothly as we could have possibly imagined. OK there are always a few niggles but they are quickly sorted out.

This issue is also a month later than normal to give first hand news about the seminar.

I would like to thank all those members who have contributed articles following my appeal from the last issue. Please keep these articles coming in and I need them for the next issue - how about something Christmassy, tree decorations perhaps.

Has anyone been to see the Rufford Woodturning Exhibition - a report with photos would be great.

Mike Dennis

Life enhancing opportunity

Lionel Pringle

An opportunity is about to arise for one of you talented people out there to take on a job that will change your life forever.

After a period of six years as the secretary of this organisation I had decided that it was time to step down and retreat into the boring tedium that was my life prior to 1999. However life is never as simple as we would like it to be and after suffering two dislocated shoulders, (there is only a certain distance that an arm can be twisted without incurring damage), I have agreed to accept a different role on the committee. Consequently we are in need of a new secretary.

I can, in all honesty, say that my life has been totally different since a day in 1998 when I travelled down to Chris Lindup's home near Bristol to sit in on a committee meeting as an observer. I liked what I saw, I liked the guys who were there and I agreed to having my name put forward at the AGM in 1999.

Since then nothing has ever been quite the same. I have changed from being a quiet retiring type, who always sat at the back of the room and who would readily agree with anybody if it meant a trouble free existence, to a brash sort of bloke who enjoys sitting at the front and asking awkward questions and who has no objection to speaking his mind, doing so frequently! I get to meet, and get on with, a diverse range of people from the very well known to the totally unsung. Quite honestly there is no group of people who are more talented, friendly, wickedly humorous and responsive than woodturners.

If you share my philosophy that if you receive something from an organisation, you are duty bound at some point to put something back, you may well be the sort of person we are looking for. I would strongly advise that you seriously consider taking up this challenge, The job description requires that you be computer literate, have access to e-mail (preferably broadband), be prepared, (on occasion), to rise early and travel some distance to a committee meeting, have broad shoulders and a well defined sense of humour. An interest in woodturning would also be of some benefit.

If you think that you are ready to change your life please get in touch with me (01424 752452, lionel@lepringle.plus.com) and I will add your name to our short list!

By the way, can I just take this opportunity to thank all those talented people who made this years Seminar Gallery an absolute plethora of delights. Anybody want to buy raffle tickets for the next seminar?

Seminar 2005

Mike Dennis

I arrived at Loughborough University on Thursday morning at 10.30am with a car laden with equipment and materials for the AWGB seminar. Most of the seminar takes place in the James France Building, the area around the building was being extended and there were builder's vehicles and materials all over the place. Entry for all the traders and lathes into the James France building was up a ramp and through a loading bay, the entry to the loading bay was boarded up and access to the ramp gated off.

The rest of the committee arrived shortly after and we all gathered in the exhibition area of James France as this was the only area that was unlocked. My first task was to locate some keys so that we could set to work, these arrived after about half an hour after several phone calls to University staff. While we were waiting for the keys Derek Phillips and myself went to see the building contractors to negotiate an access route into the James France Building. They were very helpful and provided us with a combination code to unlock the gates to the ramp and removed the boarding into the loading bay although we would be responsible for putting the boarding back and locking the gate each evening and then removing it each morning as the contractors would not be on site during the weekend.

Even the Chairman has to get on his knees to tape the black plastic sheeting down

Once the keys arrived most of the committee were deployed to the lecture rooms to lay the plastic sheeting on the floor where the lathes were to be situated, I set up the room we used as an office during the event, while Lionel and his partner Rita made a start setting up the Instant Gallery. This involved laying 100 white tablecloths over 70+ tables and erecting 7' screens around the whole area.

Lionel and Rita sorting out the exhibits for the Instant gallery

No sooner had we got the plastic sheeting down when the traders started to arrive. Tony Walton had to mark out the floor area for each trader and then had the difficult task of managing access to the ramp as only one trader at a time could use it.

We broke for some lunch while the traders carried on setting up their stands and as I left the dining hall I went to the Whitworth Building opposite to get the key to my bedroom.

Lathes, supplied by Hegner, VM-UK, Brimarc and Poolewood now had to be installed in each room along with dust extractors supplied by Camvac. Then somebody said Quadrant are here, this is the company supplying all of the CCTV equipment. Brian Partridge was in charge of this activity and he liaised with their engineers

The traders had to bring all of their equipment and supplies up this ramp

where he wanted the cameras and the television monitors sited.

While all of this was going on each committee member in turn backed their car up to the rear of James France, (there was only room for one car at a time) to unloaded the equipment and supplies that they had bought. Before the seminar we find out from each presenter what equipment they need to use during their demonstration. The list is drawn up and every committee member indicates what they can provide. The list includes special items like micro-wave ovens, compressors, gas torches, pyrography equipment, bench grinders as well as everyday workshop tools like work lamps, face masks, fans, drills, both electric and battery, extension leads, hammers, screwdrivers, pliers etc. All of the equipment is taken into a room behind the office, used as a store, before being despatched to the demonstration room where it will be used. Before it is despatched every piece of portable equipment is checked by Peter Hockley to ensure it complies

Peter Hockley at the test bench

with current legislation on Portable Appliance Testing.

During the afternoon the overseas presenters arrived, Adrian Needham had picked Nick Cook up from Gatwick and 2 hours later Bin Pho from Heathrow. The two French presenters Theiry Martenon and Christophe Nancey travelled together, driving from France via the tunnel. The British presenters who had far to travel also arrived during the afternoon.

It was now 6.30pm, tired and dirty we boarded up the loading bay, locked the gates, locked all the rooms and the building for the night. Found my bedroom, unpacked my suitcase, had a shower and then off to the Cayley dining hall for dinner. There were 24 of us in total, committee, presenters and some of the traders. We decided to go to the Students Union bar after dinner as this was the only place open on campus but we were entrapped in the dining hall as a thunderstorm unleashed itself and none of had rainwear or umbrellas. After half an hour it stopped and we were able to down a couple of well earned pints.

Up at 6.30am the following morning, shower, breakfast and back to James France. More traders arriving, lecture theatres to be equipped and the Instant gallery to be finished. I was in the office most of the morning on the computer making last minute signs, organising rota's for operation of the cameras, dealing with a constant stream of questions and making last minutes changes to my opening ceremony remarks. The office was used as a quiet haven for the presenters and committee. Tea and coffee were always available along with a well stocked fridge with cold drinks. We were also blessed with two delicious fruit cakes made by Liz Key. We were well equipped as far as IT goes, I had taken the Associations digital projector, my laptop and a printer, Brian had bought in a PC with scanner and printer, Mike Morley had also bought his laptop and a scanner and Ray Key had provided the lightbox to look at slides. The opening ceremony was at 2.00pm, presenters were bringing in their slides for the opening but some were not slides, they were on CD as digital images or on these new memory sticks, they were also in different formats. Brian who was in charge of audio/visual matters and I had to make a decision on how we managed all of this and quickly. All of the overseas presenters had supplied slides and a mixture of media from the UK presenters. We decided to use slides for overseas and digital for the UK presenters. Those UK who had slides we scanned and digitised, I then had the job of converting all of the digital images into the same format and loaded

Yours truly at the laptop

Ray gets his point across in a meeting

into the same slide show all on Mike Morley's laptop. We had just enough time to go into the main lecture theatre, hook the laptop up to the digital projector, and have a trial run. Perfect.

During the course of the morning delegates were arriving at the registration desk and were ably assisted by Mike Morley and his Wife Evelyn. Those who had bought pieces for the Instant Gallery took them in for Lionel and Rita to book in and display.

At 10.00am Brian gathered together all of the camera operators for a brief training session. At 11.00am Ray and I had a briefing meeting with all the presenters just to run through the weekend with them and to answer any queries they may have.

Time for lunch before the opening ceremony, did not want a lot to eat as nerves were beginning to kick in, was everything ready, would it all work, would every delegate enjoy the experience!! After lunch I took a walk around the building to see that all was OK, I met lots of members I knew and some that I have not met before. There is always a buzz about the place when the delegates are all there but this time it different, it was stronger. I knew at that moment that it was going to be a good weekend. At 2.00pm all the delegates took their seats in the main lecture theatre for the opening ceremony and the 2005 seminar was under way.

Tribute to Keith Rowley RPT
Master turner, author, and gentleman

Amusing, encouraging, committed, compassionate, competitive, kind, generous and gentleman, are all words that come to mind to describe Keith Rowley.

I had the pleasure to write the forward for the new edition of Keith's *Woodturning: 'A Foundation Course'.* I finished by saying: *Keith Rowley is one of the true gentlemen of the woodturning world, and in writing this book he has done a great service to those just starting out.*

There is no doubt that those sentiments have been echoed constantly over the years. The first words almost everyone uttered when they knew of Keith's death were *'he was a gentleman'.* Often followed by *'his book is the best beginners book on the market'*, both assertions are true.

Keith had a very competitive spirit, judo and golf his real forte. Pool was another game he loved. I remember staying in some run down pub/hotel many years ago with Malcolm Townsend of Myford, Tony Cullen of Henry Taylor's and Keith. We played several nights into the small hours, the quality of the play got worse as the hour got later or maybe a little alcohol started to take effect. There was one player trying to win and yes, it was Keith, when Malcolm his partner potted black by mistake in the decider Keith was not a happy bunny. Good fun and camaraderie were always to be had in the company of Keith.

Over the years I have often quoted one of Keith's classic responses, he had a very quick wit and agile mind. He was phoned once by a well known turner who suggested he had done readers of his book a great disservice by not describing a particular hand grip.
This grip in question was for the skew chisel while cutting the end grain, Keith listened and quickly responded (*if you saw my tool rest you would realise you need fingers longer than Pinocchio's nose*) wonderful.

In 2003 Keith was the Honoured Guest of the AWGB at their bi-annual Seminar. During the banquet it was my great honour to present Keith with a plaque and Life Membership of the AWGB.

We sat next to one another that night, in the course of which I managed to spill red wine down my yellow shirt. I went and changed and pretty much did the same again.

At the wind up of the Seminar, Keith had the last word when he presented me with one of his wonderful wine bottle holder/ pourers, with the hope I would stop spilling wine. I told him it was not pouring the wine into the glass that was the problem, but getting the glass to my mouth.

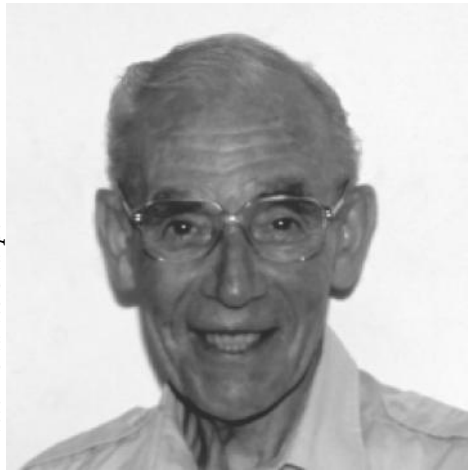


Photo - Charles Sharpe

These reminiscences give a slight insight into a wonderful man, who contributed so much to the field of woodturning. Most who practice the craft will know his name; those of us who knew him have lost a true friend.

I shall treasure the signed copy of his book and inscription, along with the wine pourer, but most of all I shall remember his friendship.

Ray Key

Keith's wife Jean and all the family would like to thank the many friends and colleagues who attended the funeral and/or sent words of sympathy.

Photo - Charles Sharpe

Keith receiving his life membership award from Ray Key at the 2003 seminar

Venturing into the Virtual World

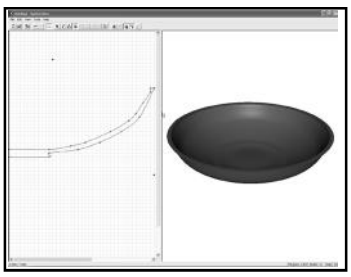
Philip Streeting

In an article in Ceramics Today called Inside the White Cube, Steven Goldate (1) presents the idea that a ceramic forms can exist in cyberspace as objects in their own right he writes " These are works, like all others, which are initially conceived in the mind – a type of virtual space in itself - and then realised using computer software" he goes on to say "While some people have trouble accepting virtual ceramics as objects or even object to calling them objects, these things do exist. They just exist in another realm than we are used to." He also feels virtual reality "has become a very real element in our lives and is no more or less real than other spaces."

So how then does this relate to woodturning, can we or should we see virtual woodturning in the same way. Technology is changing the way we perceive everyday objects and how we relate to them, schoolchildren of today and the recent past are brought up with the idea of computers and software as aids to study, investigation, solution etc. Design and technology studies form a central part of the curriculum in schools and as a consequence new generations of design conscious buyers are considering (or not) how woodturning measures up to objects being created in other craft mediums. Less concerned with technique and finish, it is the look or contemplative qualities of a handmade piece that may be more important. Cheap functional items can be purchased and discarded in our disposable world.

Maybe in time we will be confronted with virtual woodturning and changing projected holograms but for the moment how can computers help us to design. In Craft and the Turing Test for practical thinking, Peter Dormer (2) examines studio crafts in the context of machine and computer technology and he puts forward the idea that "craftspeople can be defined generally as people engaged in a practical activity where they are seen to be in control of their work. …It is not craft as 'handcraft' that defines contemporary craftsmanship: it is craft as knowledge that empowers a maker to take charge of technology".
Later in the article he says "within studio crafts the pattern tends to be that a person will find a form or a limited series of forms, and work year after year mining the same vein of possibilities, by extending the form or the method of shaping or decorating the form cautiously and incrementally. The practical lives of many craftspeople really do fall under the heading of 'The diary of a snail'." In the text various quotes from makers support the idea of rapid prototyping using computer software.
It is this case I am putting forward in this article, using software to experiment with forms away from the lathe. New shapes and ways of making can be considered, stimulus provided and fresh approaches to one's work can be one positive outcome.

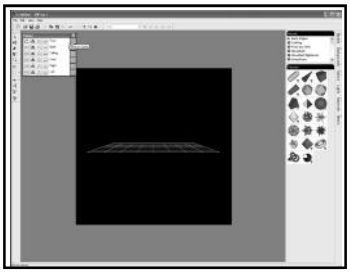
To show how this might be achieved I will, in the illustrations below, be using low cost software to look at some of the creative possibilities available to woodturners in 3D software.
There are a number of turning specific programmes being advertised both in the UK and the US. These include 3D Design Pro approx £15, Creative Woodturner approx £80 and several for segmented turning. If you are a traditionalist these could be an ideal starting point but be sure that the programme you intend to use has a 'try before you buy option' – this avoids disappointment. Personally I would not spend above £50 unless I was sure that the programme will satisfy future as well as present needs and be flexible enough to use the output in other programmes. Getting towards £100 you would need to consider other types of 3D software before making a decision. To see if 3D might be for you I would suggest trying Spline Editor a freeware programme that incorporates an easy drawing/basic 3D procedure or 3DPlus3 under £10. These might help you to decide whether you wish to investigate further. Two limitations with Spline Editor make it unsuitable for general use. The first is the type of file format used which is only suitable for use in POV Ray or VRML programmes. The second is it does not print the 3D object. This can be overcome by using a screen grab programme that will save the image as a photo format file that can then be resized and printed in any photo software programme. 3DPlus3 suffers the same export limitations but can print both the 3D object and save to photo format. An example screen and two screen grabs are illustrated below from Spline Editor.



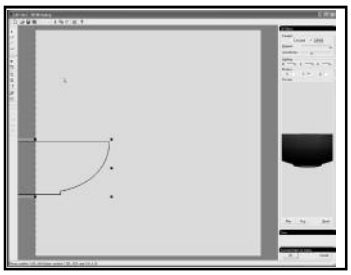
Spline Editor Screen grab

Screen grab of 3D object

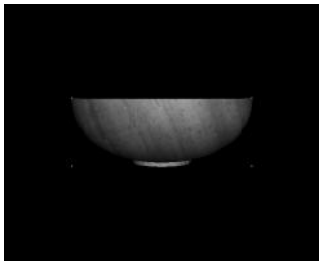
Screens and output from 3DPlus3



3DPlus3

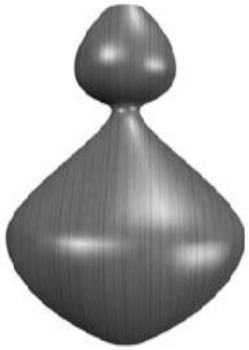


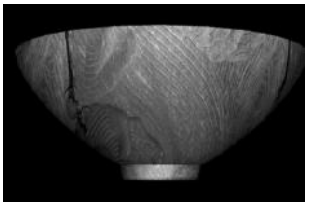
3DPlus3 Workshop

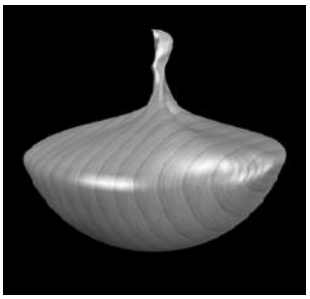


3D Object

The limitation outlined above i.e. saving only in files suitable for specific programmes is a serious factor if you wish to take a more creative approach to 3D. The ability to move files between programmes is crucial in creative work because no one programme has a catch all process. There is a need to move drawings, create textures, shapes and swap these between programmes if you wish to take a creative approach to experimentation. Fully featured 3D programmes are fine but expensive and sometimes difficult to learn. Beginners are best to try low cost standalone modules that can produce exciting possibilities and below you will find illustrated some examples of basic 3D experiments.







If you venture into the virtual world be prepared for criticism. After uploading a couple of 3D experiments to the American Association of Woodturners Photo Forum I received the following comment:

"I don't get this. What purpose does it serve? Do you intend to actually create this? I'm a graphic designer and when I started turning the first instinct was to draw it on the computer and then turn it. It limited my thinking and understanding of the medium. Wood is a living material. You have to learn to read it, and how to work it. It has depth and breadth. A lathe has no history window where you can back up and redo the work. It is liberating."

I felt this probably echoed a traditionalist approach and I replied

"Does it have to have a purpose? Does one's wood turning have a purpose to anyone else or just to oneself? Does that matter? Does it have a function or is it self-indulgent? Does that matter? If wood is a living material why as turners are we consuming it and producing things people don't want to buy? Does that matter? As a living material it takes decades to mature and a few minutes to

destroy. Does that matter? Is there an alternative way of seeing turning? The lathe may not have a history window but the craft does and that in itself can become a limiting factor. Maybe its purpose then is to work through ideas and possibilities before beginning to use a precious resource. The alternative might be burning wasted shavings collected from the workshop floor - gathered from another failed, ill-conceived project. Just a thought or two!"

3D design might well lead you to new horizons, you don't know until you try! It aids the rapid cycling through ideas, saves expensive mistakes on and off the lathe and encourages design investigation. For further information on the subject please visit www.woodturningdesign.info it is a site devoted to woodturning design matters with an emphasis on computer methods. Site set up costs were assisted by a grant from the Tony Boase Scholarship Fund.

The site currently contains articles on the design process, tutorials on Draw software, an introduction to 3D, some sample galleries and links to resources. More tutorials, resources and articles are being prepared. All material is free for personal use and written material has been produced in Adobe .pdf format for easy reading and printing. It is not sponsored so there are no pop-ups ads etc. E-mail support is offered with the tutorials. If you feel strongly either way about this article or the site please feel free to email via the site e-mail facility I am always pleased to receive feedback.

References

1. Steven Goldate
   Inside the 'New White Cube'
   www.ceramicstoday.com
2. Peter Dormer
   The Culture of Craft
   Manchester University
   Press 1997

Programme downloads

Spline Editor
http://www.flashnet.it/users/fn027571/spil/index.html

3DPlus3
http://trygames.com/search_results/aff=t_14pe/string=serif/page=1

Also take a look at two Studio PON products – free to try cheap to buy
http://www.studio-pon.com/en/products/digitalclay

http://www.studio-pon.com/en/products/digimeta

Information on 3d Design Pro and Creative Woodturner can be found on their websites:

http://www.woodturnerpro.com/software/3dp.html

http://www.creative-woodturner.co.uk

If you are considering spending above £50 but under £100 on user-friendly 3D software take a look at: Ulead Cool 3D Studio has excellent lathing and rendering capabilities

http://www.ulead.com

ImpactPlus an upgrade to 3DPlus3 more user-friendly and can now export in other file types

http://www.serif.com/impactplus/impactplus/index.asp

I am currently investigating several other low cost Draw and 3D software. Always check the hardware requirements specified for software before downloading and attempting to use it.

Les Sutcliffe at his home made leonardo de Vinci Treadle Lathe. It took Les over two months to complete

Welcome

We have yet another new branch to welcome to the Association. This branch brings the number of branches throughout the country to 50.

The new Branch is:-
HEREFORDSHIRE WOODTURNERS
Secretary Tony Capon, Cedarwood, Kingstone, Hereford, Herefordshire. HR2 9ES
Telephone: 01981 250411
Meetings: Last Thursday each month ***Time*** 7.30pm
Venue: Monkland Village Hall

How does a woodturner finish a fence. Member Terrance Short has the answer

More of the selected 50 pieces from the Instant gallery at the seminar

Alexander Garfield - Moon clock
Sycamore plus - 12" high

Binh Pho - San Francisco
Maple - 5” x 8” x 9”

Mike Morley-Arconion
Sycamore and Ebony - 19¾” x 8”

Thierry Martenon - Sculpture 1606 2004
Walnut, Elm, Maple & Slate 31" x 6"

Darrell Rushworth - Bowl
Yew - 15” dia

All photos by Charles Sharpe

A Hollow Form

George Watkins

I am 26 years old and have been turning for 7 years; I have been practicing making vases and hollow forms for the majority of that time. This particular style piece I have been making for the last 9 months and I love the challenge of creating a pleasing form.

1. Block of spalted beech straight from the chainsaw ready for mounting between centres, dimensions are 7" square by 14" long.

2. Piece mounted the grain is running along the lathe bed as such, I have used an one and a half inch 4 prong drive which gives a good hold.

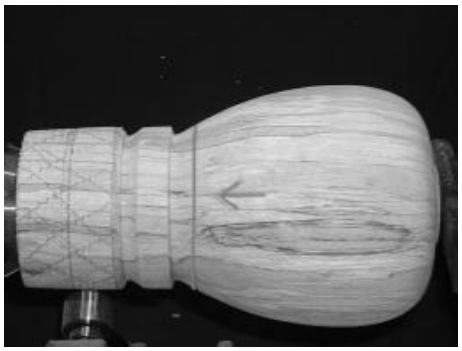
3. Fom left to right Firmager no 2 & 1 angle tools, half inch bowl gouge swept back, Firmager nib gouge, and Hamlets big brother.

4. The piece is now in the round and starting to show some promise of nice figure.

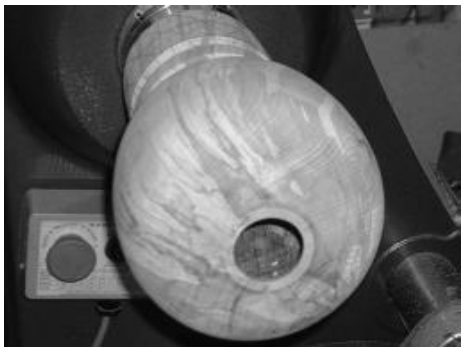
5. Showing the marking out, from the headstock up the first line is waste, the middle bit is the main body and then the remainder is the neck.

6. This shows how I initially rough the shape out; this is the main point at which I check for any defects.

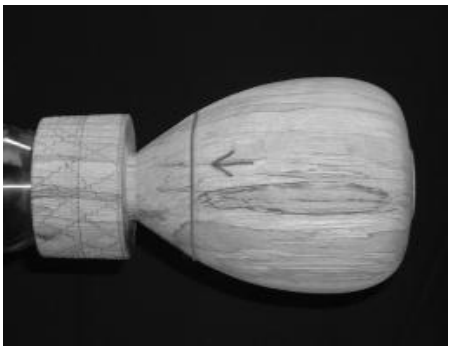
7. At this point I am happy with the shape and have left the bottom third unshaped to allow for support whilst hollowing.



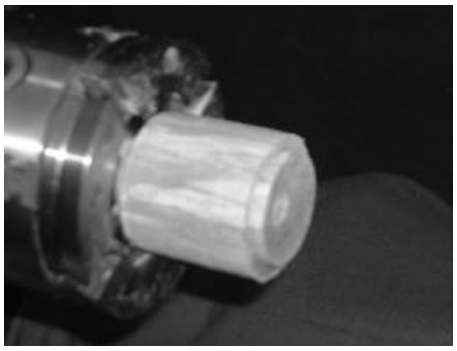
8. I have now cut away the neck, at this point the curve always looks different to me and sometimes I change it but not this time.



9. This shows the hole with which I hollow it out, this one was around an inch and a half in diameter.



10. I have now hollowed down to two thirds and so have gone back outside and taken away the waste material, the wall thickness is around three sixteenths.



11. The hollowing is now complete, so I mount the neck in a four jaw chuck and create a tenon to fit the neck of the vase, also at this point drill a half inch hole through the middle.

12. The block glued back in the vase and ready to turn.

13. Just showing the glue line and the centre hole.

14. The neck shaped and showing the small wad of padding used to steady the piece, one mistake at this stage and it's all over as the piece is quite delicate, the piece is now sanded to around 600 grit.

15. The finished vase before oil, I didn't reverse turn the base on this one as I deemed it to be to delicate, so I hand sanded to 400 grit and signed with an indelible ink marker.

16. This is my log enclosure where the logs are stored for around twelve months, this is also where I cut the wood, I close myself in whilst cutting so that no one can just walk up to me and tap me on the shoulder !!

17. I use shade netting to keep the direct sun off and also cover the logs over with old Hessian sacks.

18. A suitable log with typical discoloration and mould growth.

19. With a thin slice taken of the end the prize is revealed!! This log is around eighteen inches in diameter.

20. This shows how I get my blanks, I want the biggest blank with as little waste but most importantly no pith left in the blanks as this in my experience increases the chance of splitting.

21. Two blanks ready to mount.

22. The finished piece with one coat of Danish oil, one more coat will be added at a later point when I'm sure the piece is dry and has not split. The final dimensions were 6 ½ inch wide by nearly 11 inches tall.

A word on safety, I have been on an arboriculture course and so have covered chainsaw safety but you can never be too careful I always wear full protection and strongly advise anyone else to do the same.
In the workshop I always wear a respirator helmet, I also have a microclean running all the time and then when I'm sanding I have two dust extractors working, one at the front of the piece and one at the back. I always take all these precautions but particularly so with spalted timber.

23. A group of vases/bottles all done from the same batch of beech.

A Votive Candlestick

Keith Donald

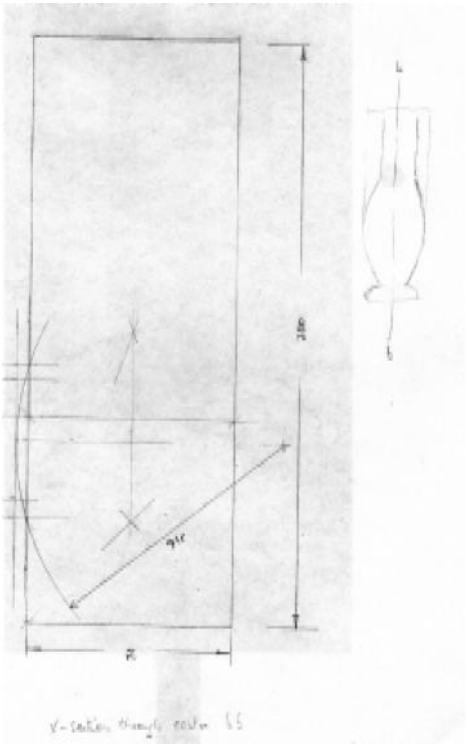
In our local Diocese we recently enjoyed the pleasure of witnessing our Deacon going through her Ordination ceremony to become our second fully licensed vicar in the Diocese. This was a very special occasion, conducted in Newington church by non other than the Arch-Bishop of Canterbury; for those not too familiar with such matters, the most senior member of the Church of England clergy. Such an occasion called for a suitable gift for the newly appointed.

Having taken the idea of a votive candlestick from some work I spotted on the Internet, I decided that the requirements of an appropriate present would be amply met if I were to make my own version. I searched the UK sources for a suitable nightlight holder in red glass with little success. There were plenty around of too big a size or of crackled glass finish, but none exactly meeting my requirements. Searching on the Internet revealed a source in the USA that exactly met my needs. I found out later that they are made in Taiwan!

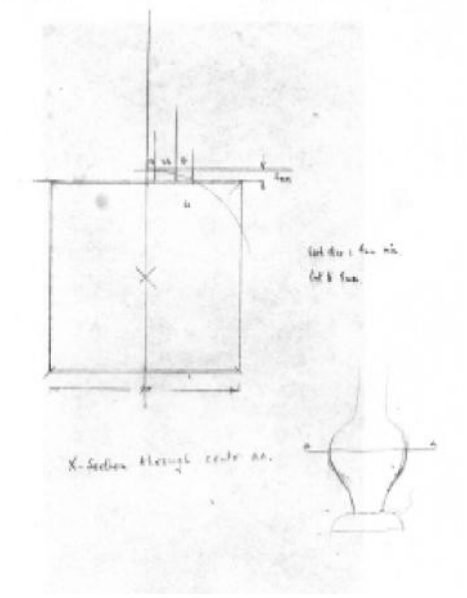
I appreciate this may not be everyone's choice of subject. However, if I describe the fundamentals of how I approached the task, it may inspire others using the same idea to make a candlestick incorporating some other patterns. Now it must be said at the outset that a task of this nature is not for the faint hearted! Those who have a cavalier approach to their wood turning, churning out large bowls with little or no concern about measurement or good quality except 'the bigger the better', don't figure as operators in this task. Fine accuracy and attention to detail is the name of the game. That is your challenge. The slightest error in alignment, uneven thickness of segment or thick glue line will stand out like a sore thumb in the finished work, thus rendering it unacceptable. So be warned!

The timber used was Sapele for the body, base and crucifix background, Maple for the crucifix and Sycamore veneer for the oval ring. Don't be put off at this stage by thinking you have to cut an oval. This develops as the overall shape is turned, as you will see later.

Before starting a job of this nature, I find it essential to sketch out a dimensioned drawing or two. They help me get clear in my head what I have to do and act as a 'route map' as the project develops. I'm afraid these haven't come out too well in the reproduction process but no doubt you would wish to produce your own designs anyway. I started off with a sketch of a longitudinal cross-section of the body to be turned from a bit of 3"x3" Sapele.

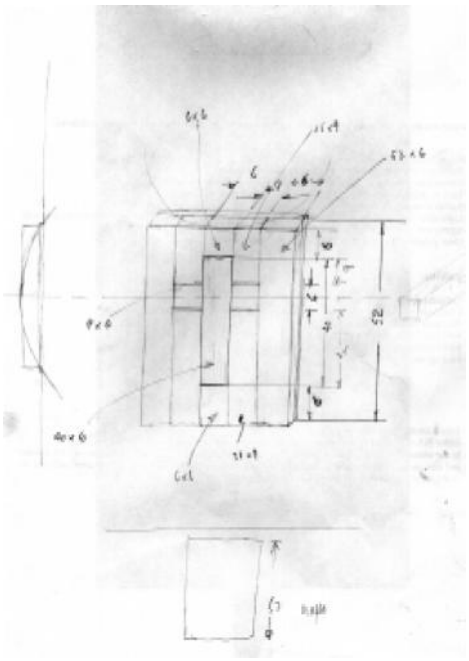


Longitudinal X-section

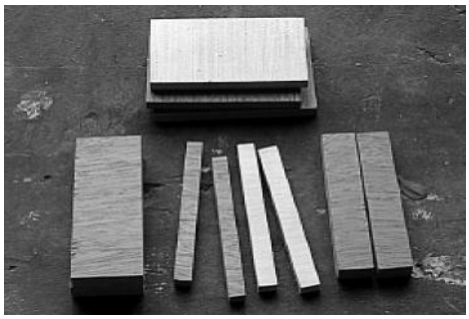


X-section through 'belly' of vase shape

This was followed by a X-section through the 'belly' of the vase shape and, finally details of the crucifix assembly. Once the sketches have been produced, corrected, re-drawn, checked and possibly re-drawn again, the work of cutting the segments can commence.

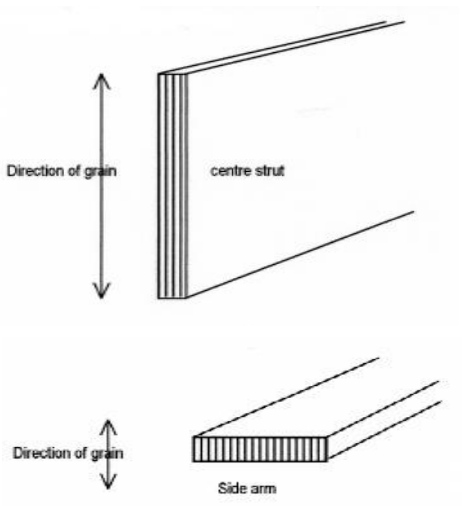


The crucifix sketch



The segments are accurately cut and sanded to size

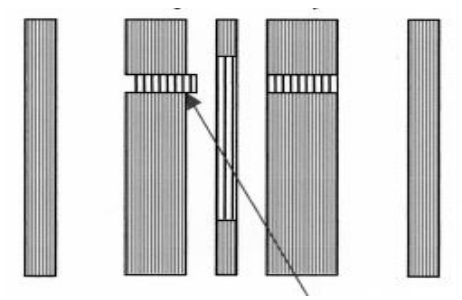
It cannot be emphasised enough that extreme care must be taken when cutting and sanding the segments for the crucifix. For those familiar with preparing the components for the production of Tonbridge stickwork, the approach to this stage of the task should be straightforward. The principles are the same. What we are aiming to do here is to end up with an assembly of sticks of wood that, when glued together, result in a long block not dissimilar to a length of 'Blackpool Rock', in this case showing the form of the crucifix at each end. The direction of the grain must lie along the centre strut of the crucifix; that includes the arms and fill-in pieces, too:



The reason for this is to ensure that when slices are cut off the assembled block and glued to the main body block with the veneer inter-face, the grain of all pieces runs in the same direction. There, I've already given the game away. You now know what is coming next!

The crucifix assembly is built up from segments, one layer at a time, taking care to ensure that the grain of each segment runs in the same direction. The centre strut of Sycamore has the two end pieces of Sapele glued to it. Then, each of the two side arms of Sycamore has their associated in-fills of Sapele glued to each side. That results in three separate compound layers. Two further slices of Sapele are cut and sanded to sandwich the crucifix assembly, resulting in five layers altogether.

Unless you are extremely clever (I am not), the gluing together of each component of the compound layers will inevitably result in minor but significant miss-alignment between the face of one segment with its adjacent

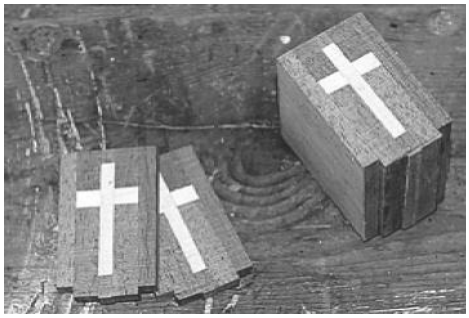


segment – see arrow above (exaggerated). This has to be sanded smooth and will result in a slight but significant reduction in dimension. Whereas a very minor loss of thickness in the arm slices will only reduce the length of the arms by an imperceptible amount, it will be very obvious if the centre strut is reduced in thickness (speaks one from experience!) Having made this mistake, I had to make another centre layer, this time cutting the pieces over-size in thickness to allow later sanding to remove the glue which had oozed out and to make flush the side faces. Take heed!

Once the composite block has been made and the glue set, four thin slices, 6mm. in my case, are cut with a fine tooth saw blade in the bandsaw. Also, four rectangular sheets (36mm. x 52mm. in my case) of Sycamore veneer are prepared.

A hole of diameter equal to the external diameter of the base of the votive glass was cut into one end of the 3"x3"

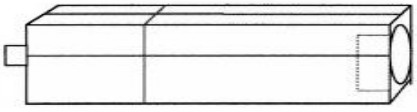
The 3"x3" Sapele body, four pieces of sycamore veneer (one for each face of the body) and the crucifix assembly



Slices off the composite block

block using a Forstner bit and pillar drill. Here, it is essential that the hole is drilled perfectly true and central to the axis of the block otherwise, when turning the final assembly, two patterns will be slewed in one direction and two the other by an amount proportional to the alignment error. The depth is determined by the combined thickness of the votive glass base and the nightlight candle. Because the wall of the votive glass is tapered, the hole needs fine trimming to accommodate the glass wall. This is done by holding the block in the jaws of a chuck, ensuring it is centred using the point of a tail stock rotating centre inserted in the depression left by the Forstner bit centre. It just so happened that the required diameter fell between two Forstner bit sizes, metric or imperial.

Next came the locating and glueing of the veneer and crucifix slices. Allowing 20mm. for a mounting spigot at what was to become the bottom end, a line was pencilled across all four faces at approximately one third of the block length from the end. Four more lines were drawn



centred on each face, parallel to the axis. The veneer sheets were likewise marked across the narrow dimension half way along the length and centrally along the long dimension. This helped locate each sheet at the same position on each face when gluing them in place. The veneer sheets were glued on two opposite faces at a time. To glue all four at once risked misalignment.

The centre of the crucifix centre strut on each slice was identified and pencil lines drawn in both dimensions on all four slices. The slices were then glued on each face, ONE AT A TIME, using the pencil lines for alignment.

Then came the turning. Drive was produced through a Steb Centre. To ensure perfect alignment with the hole turned for the votive glass, a large diameter cone running centre (manufactured by One-Way) was inserted in the other end of the block. Do not centre on the previous Forstner bit centre depression, as your fine turning may not have perfect correspondence with the centre depression. The wall of the cone pressed against the wall of the turned hole in the end grain.

The block was turned to a cylinder and then the 'belly' formed, centring the arc of curvature on the centre of the crucifix.

Gradually the white oval develops and the crucifix stands out in relief. Care must be taken to avoid too gentle a radius of curvature otherwise the definition gap at each end of the crucifix will be lost (again, speaks the voice of experience!) After sanding, starting at 240G and working through to 600G, two coats of sanding sealer were applied avoiding contact with the spigot. The work was finished off with an application of Renaissance polish (By Appointment to HRH – so it must be good, and used by the British Museum on their high value antiques). You can buy this from John Lewis in Blue Water, by the way.

The base was a straightforward bit of screw-centre turning to turn the underside with a bead. Remounting on a chuck, the centre was holed out to accommodate the candlestick spigot and the remainder shaped to chosen style. The whole was finished with the same treatment as the candlestick and the two parts glued together.

With the candle lit, the presentation made, the gift was well received. So popular was it, I am now tasked with making two more, one for the original vicar!

Turn yourself a new hat - in wood

Colin Hazell

Wooden hats can be made to the same weight and size as any other type of hat, the main problem being that a large lathe is required for the project. The selection of timber is important as distortion during the drying period is required to enhance the final result (this of course can have the opposite effect and ruin the whole thing).
With regards to the success rate in making wooden hats, I have made about 25 hats of different sizes. In the beginning my success was low at about 25% with the rest cracking, splitting, and drying with bad distortion. After studying all the rejects and trying different techniques I can now say that I an obtaining about 60% to 70% success rate.
My favourite timber for hat making is eucalyptus, this is due to the fact that it is a fairly hard timber that grows very fast and holds a great deal of moisture which produces much distortion during drying. This if controlled can be used to an advantage. The thickness of timber throughout the whole hat is aimed to be between 1.5 to 2.0 mm

The process of hat manufacture is as follows:


Fig. 2

Timber for say a cowboy hat (a 'Stetson') needs to be from an 18-inch diameter tree. The blank as shown in the photo requires to be prepared by cutting a length of trunk about 18 inches and then cutting in half along the grain. This should provide enough timber for two hats. Further preparation is required before fitting onto the lathe by cutting off the corners to produce an eight sided blank as shown in fig. 1. A large faceplate is then used to mount the timber onto the lathe and at this stage I remove the bark as shown in fig. 2. It is worth noting that the bark from the eucalyptus tree is about 1 inch thick therefore the 18 inch diameter tree is only about 16 inches of usable wood. Basic turning is now required to round the blank as shown in fig.3


Fig. 1


Fig. 3

At this stage the blank can be examined to look for flaws and features which may or may not be included in the design. Some characteristics of the timber may make you change the type or design of the hat you finally produce. I have tried to proceed with timber that had knots in, however there is a large risk if you do this that the result will be a disaster.


Fig. 4

As per fig. 4 you can now shape the brim and the outside of the hat but do not touch the top at this time. You can enhance the design by either having a turned up or turned down brim. Point of major importance here is: - do not work closer than 20mm to the centre of the tree as there is a big chance that during drying it will split.


Fig. 5

The next process is to machine the top of the hat flat and fit a small faceplate of about 4 inches diameter. The hat is then reversed on the lathe as shown in fig. 5. This could also be done by using a spigot instead of a faceplate. The best method depends on how much timber is available for tooling on top of the hat bearing in mind that about 1.5 inch will be needed for screws.


Fig. 6

We now start to remove the inside of the hat. This is done using various gouges and by lowering the light level of the workshop and shining a light of about 60 watt through the timber as shown in figs. 6, and 7. As we are using wet wood light will start to show through when the wood is about 5 mm thick. The first colour will be reddish and as the wood gets thinner orange, yellow, and finally white will appear. I aim for somewhere between orange and yellow which with eucalyptus is about 1.5 to 2.0 mm. Referring to fig. 7 a light is now placed inside the hat which allows us to finish the outside shape and turn over the top edge (this is why a small faceplate is used on top). When we have worked the top as far as we can the hat can then be taken off the lathe and the faceplate removed.


Fig. 7


Fig. 8

Using an off cut of board type timber turn a disk to make a jam chuck and fit the hat back onto the lathe as shown in fig. 8 in this configuration the top of the hat can now be finished. You may have to fit the hat on and off the lathe several times to achieve the translucency as shown in fig. 9.


Fig. 9

The turning of the hat is now finished, and the next stage it to steam bend into a desired shape. The time between turning and steaming needs to be short, as you do not want the timber to start drying. If this is not to be done on the same day keep the hat in a plastic bag and away from any heat source until ready.

The steamer I use is made from an old factory tea urn with a box to take the hat on top see figs. 10 and 11. The hat is put into the box and a lid is fitted then it is covered over with an old rug. The hat is steamed for about 1.5 hours. To remove the hat you will need gloves and you will not be able to see much if you are wearing glasses.


Fig. 11

Make sure the next stage of operation is all ready to go as time is critical. Try to remove the hat from the steamer and get it fixed into the bending jig in about 3 minutes. The hat in the jig is shown in fig. 12. This jig shows just a simple bending of the brim as used for a 'Stetson', it is however possible to also bend up or down the front or back of the brim. Finally the inside can also be pushed from a round into an oval to fit the head. You will see that if you want to bend in all these different directions you will have to move fast to do it before the hat cools too much.


Fig. 13

Having got this far, time is also important because if the hat it clamped for many hours in this configuration the wood will start to dry and shrink. Restraining the hat will result in cracks and splits. What I have found best is to fit the hat to the jig for about 12 hours then take it out and just put straps around the hat itself, allowing it to dry and move at will.

The hat will take about 7 days to finally dry, this can be tested by weight. The dry hat should be about half the weight of its wet condition and when the weight stays the same for 2 days it is classed as dry. The drying process will produce a distortion helping the final shape to be more interesting and a better fit to the head. Depending on the size and design the final weight of a wooden 'Stetson' hat Fig 13 should be about 1 lb. Finally I have photographed a few of my other hats, which I hope you will find of interest.

Our native trees - Silver Birch

Guy Ravine

Silver Birch- *Betula pendula or alba.*

It may seem strange to include this species in a series on turning timbers as it is rarely used in Britain: but as I hope to show, it is a much more useful timber than is often appreciated. If you do get a feel for Birch then you will find the wood is very cheap, or even free for the taking, since nobody else has much use for it.

Silver Birch is a native tree easily recognisable by its smooth papery silver/white bark. The bark coarsens and ridges with age, but retains enough of its characteristic colour to be recognisable. It is a pioneer species, one of the first to colonise bare or disturbed ground such as disused quarries. Over a period of years it will be overtaken and replaced by larger, hardier and more long-lived trees such as Oak. It then becomes confined to the margins of the forest.

Young Birches are fast growing elegant, lithe trees; an asset to rural and urban landscapes alike. Birch has catkins which usually appear with the leaves in April. The branches droop at the tips, hence the scientific name pendula meaning hanging. Generally a short-lived tree, (60 years is a good age) it does not usually grow higher than 20m [60ft], and the trunk does not usually exceed 18" [450mm] diameter.

There is an almost identical species, Downy Birch (Betula Pubescens). The wood is identical to Silver Birch, and it does have the silver bark, though not usually as bright. It is generally a smaller tree and is more common in the North and West where it favours moorland conditions. It has slightly hairy leaves, while those of Silver birch are smooth, and it has a more upright look. However there are many trees (usually hybrids) that confuse the issue by mixing the features of the two types.

There are many other Birches in the Northern Hemisphere, growing from Alaska through Canada and the USA and throughout Northern Europe, through Russia to Siberia.

Folklore

In Wicca/Witchcraft Birch is one of the sacred trees. Druids had the birch at the start of the Celtic tree calendar (Dec 24th – Jan 20th) and from that from it became associated with inception and new beginnings. Twigs of Birch were used at Beltane celebrations to light the festival fires which marked the beginning of a new season. Birch was also associated with the dead and the Underworld. A folk-ballad called "The Wife of Usher's Well" tells of souls returning from the dead wearing hats and clothing of made of birch.

Witches Brooms were supposed to be made by tying Birch twigs around an Ash handle with strips made of Willow. It was thought that Ash with its association with water had command over the four elements. Birch with its connection to the spirits of the dead drew those spirits into one's service and the Willow through its connection with Hecate allowed communication with the Goddess.

There is a wealth of folklore concerned with Birch from Russia and the Baltic states where Birch is often the dominant species. In Russia the spirits of the forest are closely associated with the Birch. Placing a Birch bough over a front door was thought to protect from evil and misfortune.

I have seen an echo of this in Sweden where at a party in a barn on Midsummer night, the walls of the barn had been decorated with Birch branches and saplings as symbols of nature and well being.

In folklore, tying a red ribbon around the stem or branch of a birch tree would ward off the evil eye. Birch twigs apparently can be used to exorcise evil spirits by gently striking possessed people or animals. Babies' cradles were once made from birch wood to protect their innocent charges and the birch was also used for protection against lightning.

Ancient and champion trees

The largest Siler Birch in England is at Penshurst in Kent and is 20m (67ft) tall, but this is eclipsed by a 29m. (77ft) specimen at Fota in Eire. Westonbirt Arboretum has a 28m. (74ft) Downy Birch.

I have seen Birches around Lake Balaton in Hungary that are much bigger than any I have seen in Britain.

Mazur Birch

This is an extraordinary form of Birch that only occurs in Scandinavia and around the Baltic. Occasional Birch trees are singled out and attacked repeatedly by beetles whose larvae burrow into the wood. An attractive patterning builds up as a result of this. This is one of the most attractive of all woods, and it is consequently expensive. For some reason this wood does not seem prey to the fungi that usually render air-dried silver Birch unusable. Whether this is as a result of the insect attack, or especially careful treatment of the trees, I do not

know. It also has a sweetish smell when worked.

Some of Bert Marsh's finest natural edged bowls are in Mazur Birch.

Birch Bark
Birch bark has a lot of remarkable properties, mostly forgotten now but which made it one of the most important trees for people in past. The rolled-up bark can be used to make torches, it contains a volatile oil. For the same reason, scraps of bark make excellent firelighters. Pitch extracted from the bark was used to make a glue.

It can be separated into very thin, satin like material, which peels off easily into layers. These layers are tough, long lasting and water- and rot proof. This material was used to make buckets, baskets, bags, bottles, plates and many other containers. In Russia and Siberia it has been used as footwear. A layer of bark laid in the sole of each boot can keeps your feet warm, apparently due to its medicinal properties, which stimulate blood circulation. The layers of bark were also used for writing and drawing in a similar way to parchment.

As a roofing material, it made houses impervious to rain. It provided the skin for the canoes of North American native tribes (with cedar as a frame, larch roots for tying things together and pine resin for sealing the seams).
Birch bark boxes are still made in Scandinavia and Russia, there are several web –sites full of these artefacts.

Uses
Birch is not often worked in Britain now. This was not always so. It was used extensively for bobbins for the cotton mills, broom heads, tool handles and for cheaper turned objects. As with other species we seem to have lost the knowledge required to prepare this timber for use. I suspect that this is because imported timbers were often cheap and easer to use than native species, usually coming in larger (and square edged) sizes. In Scandinavia, where the trees are larger and straighter, the wood is used for furniture and when peeling the veneers, for use in Birch plywood.

Birch charcoal was and still is used for gunpowder. Twigs are still used for sweeping brooms or besoms, and for steeplechase jumps.

The word birch has come into the language as a punishment when criminals were "birched" i.e. whipped with Birch flails. This harks back to pagan times when this punishment was intended to symbolically renew, even rebirth the criminal.

When the stem of the birch tree is cut the sweet sap flows out, and this is fermented to produce beer, wine, spirits and vinegar in various parts of Europe. 15 or so gallons of sap can be drawn from one large tree without doing any harm. Birch sap wine is made commercially in Britain at the present. I have tried this wine (purely in the interests of research you understand), and it is pleasant but a little on the sweet side.
At the Coppergate excavations in York, (Viking Jorvik), Birch is the second most common wood used in the turning workshops (after Alder). It was used for cups and bowls of all sizes, usually made from split coppiced material, and was clearly of far more economic significance than it is now.

Drying
Here lies the major problem with Silver Birch. It is affected by fungi so quickly after felling that it is often rotten by the time it is dry. In fact I suspect that Silver Birch starts going rotten the moment it hears a chain saw start up, and that it is rotten by the time it hits the ground! While the colouring of the rotten wood is often more spectacular than that of Spalted Beech, the wood has little if any tensile strength.

Birch is rarely planked, so one is obliged to find ways of drying the logs. If the wood is allowed to air dry it's working characteristics vary enormously. Sometimes it is easily workable with few problems, like a softish sycamore. I have had a couple of spalted birch logs that have yielded beautiful wood but more often it is crumbly and difficult to work, if not impossible, especially on the end grain.

I have wet turned dowels for re-use in spindle turning and the process works fairly well, it does go oval but not disastrously so, and does not split unduly unless there are knots present.

Turning characteristics
I learned a great deal about working Silver birch successfully whilst on a visit to Sweden in 1998, when I stayed with a Swedish turner, Ake Landstrom. Ake [pronounced Orka] is a well-known turner producing mainly salad bowls, and using mostly Birch. Scandinavia is somewhat cooler than the UK and the Birch grows bigger and does not rot quite as quickly as it does here, but speed of conversion is the essence, and the less time the tree spends on the ground the better. Ake turns most of his bowls wet, and as quickly after the tree is down as possible. As far as he is concerned the wetter the wood is the better, and

Spalted Birch bowl

he even prefers spring or summer cut wood when the sap is up. He says that it "oils" the tools.

When I got home from Sweden I started working Birch fresh cut and wet. I had success with the wet turned bowls and then started roughing out bowls and leaving them to dry out. I found that I preferred the bowls done in this latter way, as it seemed to preserve the quite bright white colouration of the fresh cut Birch. The bowls that were wet turned to a finish tended to develop a slightly orange look which I didn't find appealing. This doesn't seem to happen in Scandinavia, and I used the same finishing methods and oil (cold pressed Linseed oil) as Ake.

When worked this way Birch is a hard dense wood that takes a good finish. It is perhaps comparable to Maple. It has few faults, it will cut or scrape well, and there is little problem with the end grain. If wet turning, oil finishes are the best bet. If reworking dry then any finish will work, and sanding sealer is not a necessity.

On Reflection

Reg Sherwin

Having partially recovered from the shock of receiving my life membership of the A.W.G.B. at the 2005 Seminar in August, I have managed to gather together a few thoughts. These should have been part of my 'thank you' speech of acceptance but I never was a very good thought gatherer at such memorable - and potentially emotional - moments.
What I should have said was.....
"Over the last 35 years of professional turning, and more specifically the last 20, which is how long the A.W.G.B. has been established, it has been my privilege to watch, to work with, to teach or to demonstrate for thousands of turners, not only in the U.K., but in the U.S.A., Ireland, Belgium and South Africa.
"I have learned a lot over those years. I have learned from novice turners right up to those who have travelled the world, and I am very grateful to have had this learning opportunity.
"But there is one turner who stands out in my memory. He was one of the two invited demonstrators at our first Seminar. Ray Key described him as a turners turner, and shortly after meeting Del Stubs for the first time, I had to agree.
"Del was so young, so enthusiastic, so full of knowledge, so anxious to share his knowledge that he was a very easy man to hate.
"He and I spent a magical week together in my workshop, and a week with Stubbs can seriously damage your mental health.
"I learned a lot from him on techniques and he was kind enough to say that he learned something from me on presentation.
"There is a little of just about every turner that I have ever met in how I turn, teach, demonstrate and communicate, but the biggest piece is Del.
"I would like to thank you all for this honour which I have received tonight."

OBITUARY
Colin Huish

It is with deep regret that I have to inform you of the death of our treasurer Colin Huish. Colin died on the 18th June at the Norfolk & Norwich Hospital after a long illness. He was our treasurer and a very loyal and staunch member of the Society for many years and looked after the finances exceptionally well. He was a person who was always friendly, could share a joke with anyone and always helpful. A man who could laugh at himself and did, we will miss him and his humour, he was a fine woodturner and toymaker. I know we in the Norfolk Woodturners Society will miss his absence and our condolences and sympathy are extended to Jean his wife, who we are pleased to say wishes to carry on his job as secretary to the Society (a decision we in the NWS support whole-heartedly).

Bernard Rose, Hon Secretary. NWS..

An Introduction To Hollow Forms

By Thomas Coleman

Compared to others I would say that I am a relative newcomer to the world of woodturning. Therefore I felt very privileged when the AWGB granted me the money to go on a course with Phil Irons to learn about hollow forms.

My woodworking history started when I was 11 when I started making wooden toys etc. I only started woodturning a few years later at the age of 13. I can remember my great grandfather who used to turn wood as a hobby and I still take inspiration from the things he made. Now at the grand old age of 17 I am training as a joiner/cabinetmaker but keeping up the woodturning as a hobby.

During the past four years that I have been woodturning I have been keen to try out all different aspects of turning. Different styles that I have tried include laminated, segmented and inverted as well as the standard spindle and bowl work (if you can call it standard!!).

One particular type of woodturning that I was very interested in doing was hollow forms. This is why I could not believe my luck when the grant came through.

I arrived at Phil Irons's workshop at 9am on Friday the 6th of May where I met up with Phil and Steve (another man doing the course). After a quick chat and briefing we drove to the other side of the estate to start looking for good wood at the timber yard. We looked at all of the woods and Phil explained what you are looking for when making hollow forms. Among other nice woods there was some beautiful ripple ash lying in the nettles. In the end we choose sycamore and silver birch to cut enough for two pieces each and one for a demonstration piece.

Cutting up wood is thirsty work so after a quick coffee Phil did a demonstration on sharpening the tools. He used a woodcut Tru Grind jig to sharpen the bowl gouge which had the Ellsworth grind on it. When sharpening the hollowing tools and shear scraper Phil used a diamond card. I was very impressed with both of these methods of sharpening as they were very quick and very accurate.

Next it was over to the lathe for a full demonstration going through the whole process. We turned on a Vicmac VL300 lathe and I have to say how impressed I was with the way they took the large bits of wood flying round on them. I feel that I learned as much from watching the demonstration as I did from actually turning a hollow form myself.

After lunch it was my turn. I started off by turning a piece of sycamore. I found the tool movements hard to start with because Phil uses a completely different way of using the bowl gouge to what I am used to. However once I got the hang of it I could see how much easier it was. Once I had a rough shape I mounted the wood onto a faceplate. Next I finished the outside shape then it was on to the hollowing. Just before the end of the day Phil showed me how to texture wood if it has not got a very interesting grain. Finally, I wrapped my piece in cling film for the night.

Day two and I was straight back to work with the hollowing. I started by drilling the hole down the centre to depth by using a forstner bit and a long arm drill bar. For the hollowing I used a woodcut tool taking the inside out and finishing the wall thickness as I go down.

Again I had difficulties to start with but once I had got the hang of it I found it cut admiringly well. I was astonished at how the tool did not vibrate much at all even in the bottom of the hollow form.

Once hollowed we decided that I could finish the sanding at home (this was obviously the first thing I did when I got home) this enabled me to mount a piece of silver birch for a bit of a play. After lunch I started to destroy this bit of wood it was great fun! This was very satisfying but at the same time it did have a purpose. The purpose was to give me plenty of practice with the bowl gouge while I still had Phil to keep an eye on me.

After what seemed like two hours the second day came to a close. Phil rounded it all of by explaining about the different tools on the market and looking at different types of surface textures that you can put on a hollow form.

In conclusion I would like to say a huge thank you to the AWGB for granting me the money to do this. I would also like to thank Phil Irons for putting up with me and giving me a great insight into the world of hollow forms. I had a great time on the course and will no doubt be making many more hollow forms in the future.

Mini Bodging: Miniature Turning on a Pole Lathe

Donald Todd

The first Windsor chairs I made, some years ago, were 1/4 size "apprentice" pieces. My father later persuaded me to put these in the local wood turning club's exhibition where they generated a great deal of interest, including a "commission" from another bodger, to make a dolls' house chair (1/12 size). I have demonstrated this technique for the past 3 years, but have taken it out of my repertoire because of the danger of the work piece breaking and flying out of the lathe.
The problems are the size, the strength and flexibility of the work piece. A 1/12 chair leg is 1/8" diameter at its **thickest** point and 1-1/2" long when finished !

Firstly the work piece can be made more rigid by using seasoned wood. I have used Apple, but any fine grained wood will do. As only small pieces are needed, woods such as Hawthorn or Elder are options, as well as the fruit woods. The diameter and length are totally impractical to wrap the lathe cord round. Two turns of 3mm cord effectively take up 3/8" of the length, with very poor grip of the work. I didn't consider a narrower cord a solution, as it will have to be very strong and will probably bruise the wood. Also, the cord moves up and down the length of the work, which means the cord will travel further than the length of the work. This can be calculated from the length of the treadle's stroke, the cord thickness and the diameter the cord is wrapped round. Nor would a thinner cord overcome the other main problem which is the lateral stresses on the work exerted by the cord.
However; it is necessary to keep the speed of rotation as high as possible: by keeping the spindle diameter down.

Using the standard "bungee" arrangement does reduce the horizontal force but does not eliminate it (see fig.1a, 1b). This is at its maximum when the treadle is fully depressed. There is also a vertical force at all times that the system is in motion (but not at rest). There is a torsional component in a vertical plane (see fig.2) as the up-cord is not directly in line with the down-cord due to the turns round the spindle. Finally, there is an axial force caused by the screw action of the cord moving along the wood. This will be worse if the treadle and pole/bungee are not correctly aligned.

Fortunately one approach can address all of these problems and although it does not completely eliminate them, it gives a workable solution at the scale at which I am working and is relatively simple. Basically we need to isolate the work from the drive mechanism. This can be achieved to a large extent as follows:
The work piece (a 2" long, 1/4" diameter whittled stick) is supported at one end in a jam chuck. The other end is mounted on the adjustable point. The chuck is a turned block of holly with a concentric 1/8" hole in the end into which the blank is jammed. This is mounted on the end of an 8" Ash spindle, 1/2" in diameter (see fig. 3a) which I call a Mandrel.This is mounted on the other point with the cord and treadle positioned to operate on the spindle at that end of the mandrel. The chuck is supported in a "steady"; which is a hardwood **V** jaw mounted on a third poppet between the normal two and fixed in the usual way.

The chuck and steady act as a primitive bearing. This bearing

Fig. 1a

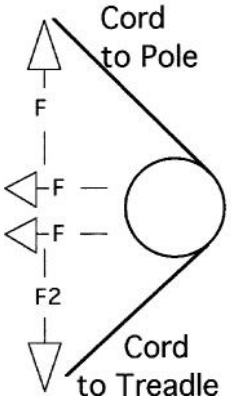


Fig. 1b

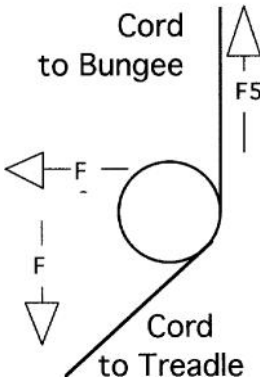
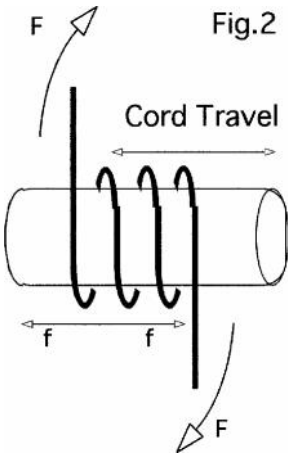


Fig.2



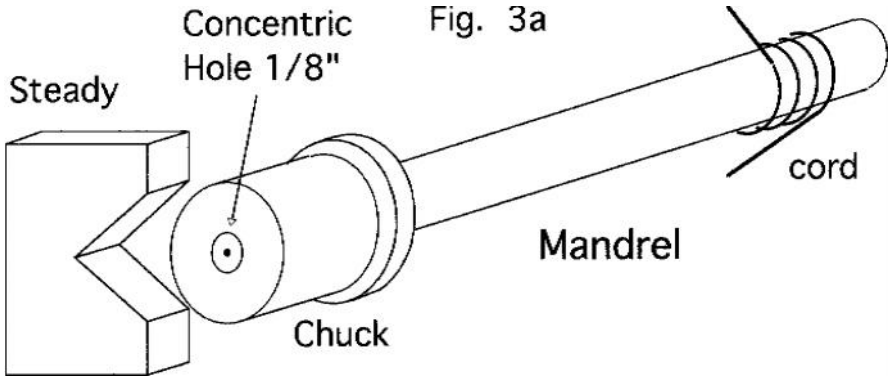


Fig. 3a

and the point at the cord end of the spindle take virtually all the lateral forces which are minimised at the chuck end. The shoulder on the chuck (in theory) prevents the axial force pulling the mandrel off the point when you part off or if the work breaks.

The jaw is mounted on the poppet with a bolt and a certain amount of play to allow adjustment in the rest of the system using shims. Consequently initial setting up can take a little time.

In operation the chuck is held into the jaw by the horizontal forces and resists the vertical force, which alternates between up and down. To achieve this with the bungee arrangement, it is necessary to pitch the poles forward so that the bungee cord is well in front of the lathe bed. Otherwise the chuck will tend to pull out of the steady on the upstroke. There is some noise from the"bearing" which is worse if things are misaligned. Vegetable oil is used to lubricate the bearing. It is simple to take the mandrel out and fit a new work piece. No realignment of the bearing is needed as long as the pieces are roughly the same length. The problems of whip and flexing of the work piece still exist, so very sharp tools and a delicate touch are needed.

At 60 treadle strokes (of only 20 inches) per minute and a mandrel diameter of 3/8inch the wok will be turning at about 2,000 r.p.m.

This is the only modification I have used so far, to make Dolls' House Windsor chairs, mini lace bobbins, spinning tops, etc. I now have two mandrels; one with a 6mm hole, one with a 3mm hole. The chucks are also different diameters but this is easily accommodated by using shims to adjust the position of the steady. If the chuck distorts due to a change in moisture content the distortion will be transmitted to anything you turn: so pieces can <u>appear</u> to have been turned green.

I can turn down to about 1.5mm over short lengths. It is almost possible to turn off to a point ! I have not yet modified the tool rest. This needs to be as close as possible. I have used a standard 7/16" gouge and skew chisel so far, but they can obscure the work, so smaller ones are preferable.
For the chairs, I used Apple for the seats and Willow for the bows,

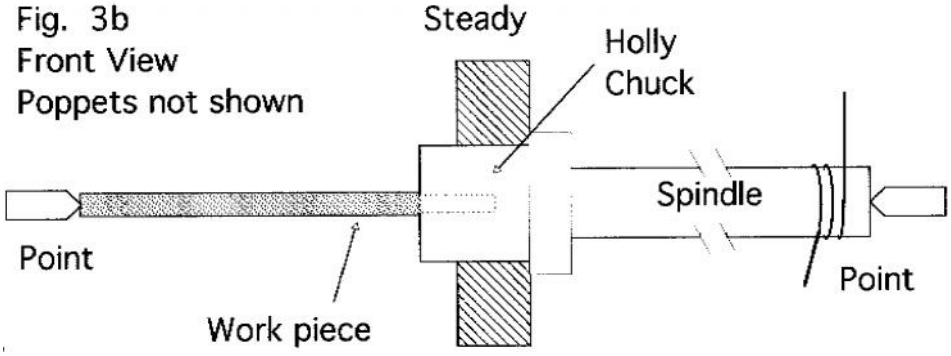


Fig. 3b
Front View
Poppets not shown

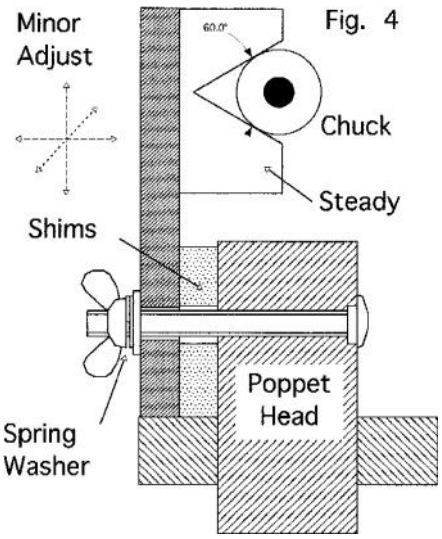


Fig. 4

which were formed round a broom handle. Steaming was done in a pan on the kitchen cooker.

I have now found that it is possible to turn off to a point. This requires both the points to be adjustable, so that the shoulder on the chuck can be kept close against the jaw. This however does increase the friction and lead to more wear. I can thus make spinning tops with good points.

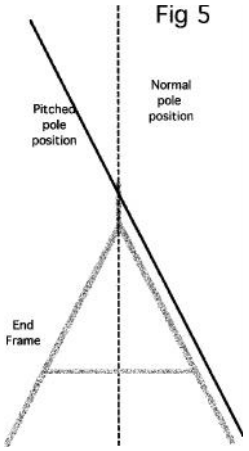
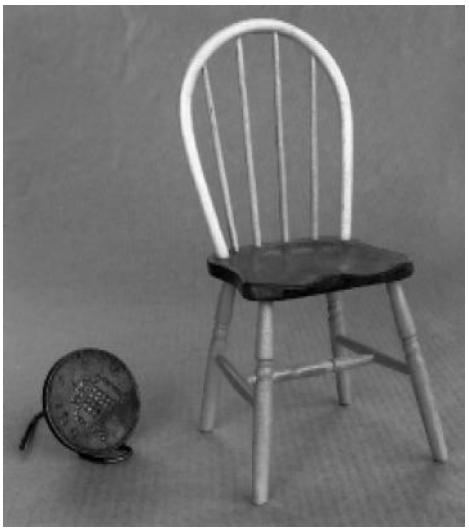


Fig 5



More of the selected 50 pieces from the Instant gallery at the seminar

Nick Agar - Nail bowl
Walnut Burr - 14" x 5"

David Fishwick - Natural edge goblet
Laburnum - 4 ¾" x 2"

Marcel van Berkel-Finale Series No 7
Pear - 17½" x 7½"

Rosemary Wright
Rectangular platter, beaded & limed - Oak - 18" x 13"

All photos Charles Sharpe

Burnt offerings

Bob Neill

The Sligo Chapter Workshop

Above and below - Ulster offerings at The Wood Shed

Above and below - Craobh Eo Burners

The "Great Burner's" first exposure to Ireland proved an instant - and two-sided - love affair: Bob and his wife Del are enchanted with what they've seen of the Emerald Island and Guild members of Sligo, Craobh Eo and Ulster Chapters who attended Bob's workshops, are enthusiastic about their introduction to an additional dimension to their woodturnings: **PYROGRAPHY.**

We shall all require quite a bit of| practice before our "offerings" will be anything more than "just burnt" and most of us will probably never get anywhere near Bob's artistic level. But Bob's own enthusiasm is rather contagious and the beauty of some of his creations is certainly something worth striving for.
YET ANOTHER CHALLENGE!

Bob is hoping to do another "Irish Tour" next year - "down south". Any interested Branch Secretary can contact him at:
bob@burnerneill.freeserve.co.uk or by phone:
004401332792036

Stiles & Bates advert on this page from attached PDF file

Axminster advert on this page from attached PDF file

Camvac advert here

T & J Tools Advertisement
as last issue

WOODTURNING COURSES IN KENT WITH DAVE REEKS

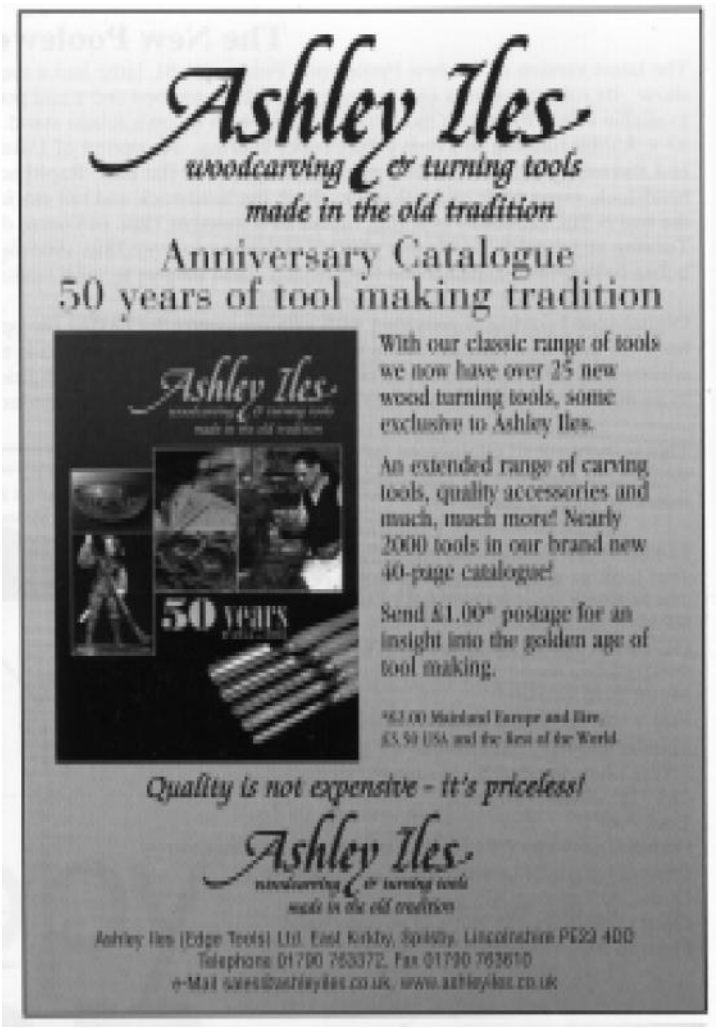
SET IN ONE OF THE MOST PICTURESQUE PARTS OF KENT

1-5 Day Courses.
Individual Tuition only 2 Pupils max.
From beginners to the more experienced.
Courses structured to suit individual needs.
In a friendly and fun loving environment.
Unbiased advice on lathe, tools and wood purchases.
VB36 & Apollo Professional lathes available

On the register of the
Worshipful Company of Turners.
Member of the
Association of Woodturners of Great Britain.
Good food and accommodation available at
Penang Lodge, Hassell St, Hastingleigh,
Nr Ashford, Kent TN25 5JE
Telephone: 01233 750316

DEMONSTRATIONS

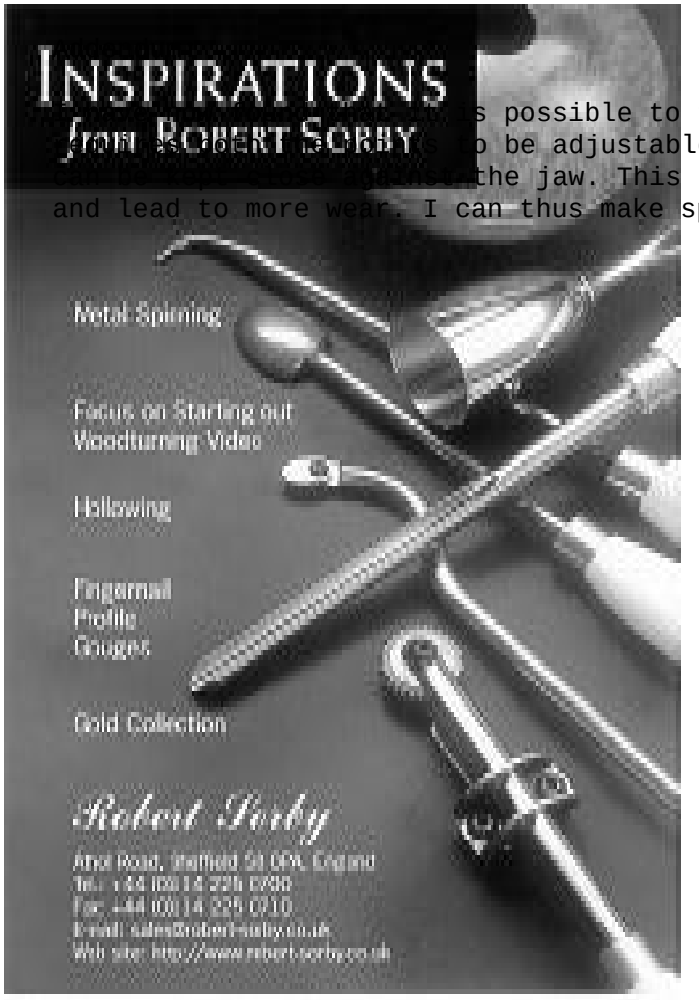
Informative, good humoured, unbiased advice, practical guidance on all aspects, years of experience. These are the ingredients of my demonstrations to clubs and society's up and down the country



1st CLASS

Many of the world's leading turners own and daily use the VB36.
They value their reputations and endorse only those products in which they have genuine confidence. ~ Here are some of their comments:

The new 'VB Deep Hollowing Tool' is available with stem diameters and lengths to fit most lathes.



s possible to turn
o be adjustable, so
the jaw. This howev
and lead to more wear. I can thus make spinni

John Boddy advert on this half page from attached PDF file

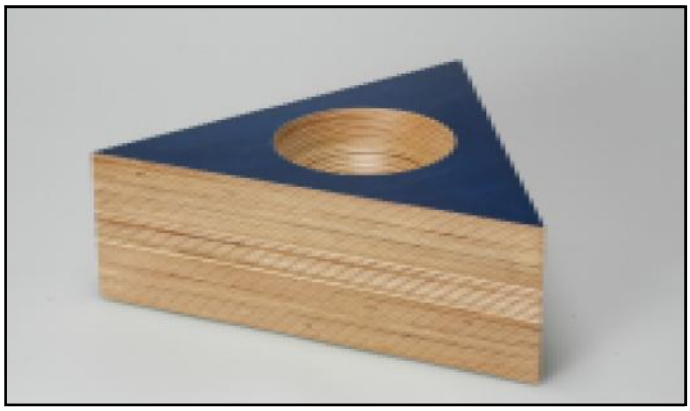
More of the selected 50 pieces from the Instant gallery at the seminar

Tich Renée - Log with fungi
Mopani log, Yew & nylon - 13" x 7" x 5½"

Richard Haselden - Seven Planets
Various woods - 19" x 12"

Margaret Garrard - Platter on involuted legs
Bloodwood & Ebony - 13" dia

Dave Reeks - Off centre platter
Coloured Sycamore - 22" dia



Charles Sharpe - Multi pointed bowl
Birch ply - 12" point to point

Pablo Nemzoff - Thin bowl
Carob wood - 4¾" x 2¾"

All photos Charles Sharpe